…BER 23, 1880.
…NDON.
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… Minstrels,
…FOOTE, Manager.
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…restofore and now existing between …d JAMES A. BAILEY under the
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…d sole management of
… London Circus,
…L BRITI H MENAGERIE,
AND
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Oct. 9, 1880. 30-3t*
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NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor. | NEW YORK, SATURDAY, OCTOBER 30, 1880. | VOLUME XXVIII.—No. 32. Price Ten Cents.

THE SUN SHINES SOMEWHERE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BARRY CROTON.

The sky is bleak and cheerless,
Low hang the leaden clouds
That wrap the distant mountains
As the dead are wrapped in shrouds.

And all the earth is sombre,
While across the moorland bare
The wind goes sighing and moaning,
Like the voice of grim despair.

And yet I know that somewhere,
On this dismalest of days,
The sun in his royal splendor
Is shedding mellow rays.

I know that somewhere, somewhere
In this broad, bright world of ours,
There are breezes blowing softly
Over fields of fragrant flowers.

I know that birds are singing,
While in placid waters lie,
As in a mighty mirror,
Another earth and sky.

So like the day my life is,
As desolate and bleak,
And filled with a nameless sorrow
That finds no voice to speak.

For just as the clouds have hidden
The mountains' cragged slopes,
So the clouds of disappointment
Have shrouded my fondest hopes.

The past is a bitter memory,
The future a dreary waste,
And the cup which the present offers
Has nothing but dregs to my taste.

And yet I know that somewhere
In the broad, bright world to-day,
There are those whose lives are sunshine,
Whose future is fair as the May.

I know that somewhere, somewhere,
Love blossoms again as of old,
With its wonderful fragrance and beauty,
With its limitless treasures untold.

Is it nothing that others are happy,
Though their joy I never can share?
'Tis something to know, in the tempest,
That the sun is shining somewhere!

THE PARISIAN SENSATION!

THE BLONDE SIREN:

A LIFE DRAMA

BY XAVIER DE MONTEPIN.

Translated from the original in "Le Figaro" of Paris FOR THE NEW YORK CLIPPER,
BY PAUL PRESTON,
Author of "Wild Bill," "The Black Band," "The Pride of the Arena," etc.
(Copyrighted.)

PART THIRD—ALICE'S LOVER.

CHAPTER XXIX.—CONTINUED.

And now that we have sketched rapidly, still amply, the career of the Countess during the lapse of two years, let us reach that catastrophe concerning which the German police and *The Cologne Gazette* have supplied such meagre details. In announcing to Baron L—— her immediate departure for France, the Countess told the truth. The train which should convey the officer to his regiment was still at the depot in Cologne when Blanche was engaged in packing up her trunks. The Parisienne, although all patriotic sentiments had been extinguished within her soul, had long been afflicted with home sickness. The thought of seeing again the Bois de Boulogne, the Boulevard, the Opera and the Varieties had grown a fascination to her. She held n reserve some thousands of thalers, originating in Baron L——'s liberalities. The ornaments presented by him would likely bring a high price. This did not constitute a fortune, assuredly, particularly to a woman who had been actually rich; still, it would suffice to lead a *bachelor's life* for a while.

Blanche dreamed of organizing a petty existence, slightly Bohemian, which thoroughly captivated her. To purchase furniture would absorb at a stroke a very large sum, and could not be thought of. The Countess would hire a small furnished apartment of three rooms, not costing more than five hundred francs monthly. She would have for the same sum, from a distinguished liveryman, a well-kept carriage at her orders daily after four o'clock. She would be seen at the Bois always alone. She would dine equally alone in the most fashionable cabarets. She would go to the theatre without a cavalier. She would be amusing, reserved, genial, and last until some fortunate chance should unexpectedly present itself—a thing possible, and even probable.

Blanche knew herself to be sufficiently handsome to turn the head of some Englishman swollen with banknotes; or some American millionaire, seduced by her eccentricity and indifference past, might offer her his millions and his hand, which she would accept, being a widow. Here Blanche struck an impediment, and saw arise before her an interrogation point. Was she in reality a widow? It could be boldly wagered that the Count of Nancey, pierced by Gregory's sword, had given his last sigh upon the cross-cut road in the little wood near Hombourg; still, nevertheless, information was lacking. Should Paul be not dead, everything would change, and the Countess' projects be forced to undergo radical modifications. The Count had loved her so much! Perchance he loved her still; who could tell? Men are so stupid! Nothing in that case would prevent Blanche from returning to him, and of all eccentricities assuredly this would be the most eccentric.

Abandoning herself to these thoughts, in which it can be seen Baron L——, departed an hour before, figured in no wise, Blanche engaged in filling her trunks with an ample wardrobe. Dorothea, her waiting-maid, handsome girl, with blue eyes and ashy, blonde hair, almost equal in likeness and shade to that of her mistress, aided in the work.

"Will you go to Paris, Dorothea?" suddenly said the Countess. "If it pleases you, I will take you."

No; that did not please Dorothea. She was a betrothed. She was to marry Fritz, a fine, handsome lad, very moral, who would render her happy. This Fritz had distinguished himself during the campaign in France.

Blanche did not insist. Wilhelm, the valet-de-chambre, presented himself, soliciting from the Countess his immediate discharge, important family matters summoning him to Manheim. Still another very brave lad, this Wilhelm! A little awkward, a trifle heavy, but so good a face, round and rosy, with a large, smiling mouth, and hair curling like that of a cherub. Blanche could dispense with him. She regulated his account, and added a noble gratuity to the money due for services. He left, overwhelmed with gratitude, invoking upon the Countess' head all blessings within the gift of Germany's tutelar divinity.

Night fell. The meal was brought from without, according to custom, and Madame De Nancey ate it alone. Dorothea, at Blanche's thinking that about the same hour on the morrow she would be upon the eve of her railway journey, at ten o'clock Dorothea, whose chamber was in the uppermost story, asked permission to retire.

"Go," replied the Countess; "but first make sure that the doors and windows of the ground-floor are securely closed. We have no man in the house, and must be careful."

Dorothea observed respectfully, yet with a smile, that there were scarcely any robbers in the honest country of Germany. Nevertheless, she went downstairs, returned to declare everything right, and ascended to her own chamber.

Blanche was accustomed to go to bed at a late hour. To court slumber before one in the morning appeared an impossibility. She made her final arrangements to avoid trouble in the morning, placed in a small traveling-bag her jewelry and money, keeping only a portemonnaie containing some twenty louis and several banknotes, double locked it, and slipped the key into her pocket—she had become distrustful since being robbed by Gregory—took a book, and, seated by a round table illuminated by an astral lamp, set about reading. At some minutes after midnight she closed her book, lit a wax candle, extinguished the lamp, and went towards her toilet-cabinet. She was upon the point of opening the door, when suddenly she trembled, started, listened, stopped and listened more attentively. She thought she heard—but was, however, by no means certain of it—an unaccustomed and peculiarly singular noise upon the ground-floor.

CHAPTER XXX.—THE GOOD WILHELM.

The Countess of Nancey, motionless, attentive and endeavoring to impose silence upon the precipitate beatings of her heart, acquired very shortly certainty that she was victim to no delusion. The uncommon and disquieting noise reached her in a most distinct fashion during the deep stillness of the night. She could not be deceived as to the nature of this continuous grating, produced by an iron instrument turned and returned within a lock. Evidently, be it with a false key or with a hooked wire, which thieves style a *nightingale*, an attempt was being made to open the door which from the garden gave access into the house. Consequently, the object of a visit made at this nocturnal hour could not be doubted for a moment.

Blanche did not lack coolness. She proved it. Depositing upon a cabinet-table the wax candle she had lighted, she crossed the chamber, half opened softly the door located in front of the staircase, and, leaning forward, endeavored to explore the darkness of the hallway.

The metallic grating proceeded *crescendo*. Suddenly a sharp clink was heard, and the noise ceased. The lock had yielded. Something like a Siberian bison pressed upon Blanche's shoulders; a cold sweat moistened her forehead; still she quitted not the spot. Under similar circumstances, it is well, before taking a resolution, to survey the danger.

At the extreme end of the passage then was produced a species of gleaming light, augmenting and approaching. Still—singular thing—one would have thought this light to have moved of its own accord, like a will-o'-the-wisp hovering at night over stagnant water or marshes. This phenomenon was soon explained to Blanche. The ray proceeded from a dark lantern, whose light, projected in advance, left in darkness the individual, whoever it was, carrying it. The lantern continued to move. It reached the foot of the staircase, and then its light, reflected upon the painted and varnished walls, allowed the Countess to distinguish the fine face of Wilhelm, the valet-de-chambre, who should have been rattling over the rails at full steam in the direction of Manheim.

It was assuredly that large, ruddy countenance, with blue eyes, thick lips and curling hair; nevertheless, the worthy German scarce resembled himself. His eyes, large and round, presented something of barbarity; his thick lips, tinged with a beastly ardor, disclosed white and pointed teeth. The countenance, habitually sleepy and good-natured, had suddenly assumed a sinister expression. Undoubtedly, a fearful idea crossed that Teutonic brain. Before advancing beyond the threshold, Wilhelm, prudent and cautious, had taken off his thick-soled shoes. His heavy tread made no more noise than a cat's upon the tiles of the hallway. He carried his lantern in his left hand—in his right a long, stout-bladed knife, such as are used by butchers.

A terror sudden and indescribable seized upon the Countess. She felt as if changed to stone. For an instant she experienced that frightful sensation produced by nightmare, when, desirous of fleeing from danger, motion is at fault. Wilhelm had passed the first step, and was slowly ascending the others. In less than a minute he would be upon the landing of the first story, face to face with Blanche. Time pressed. Blanche's presence of mind suddenly returned. She closed again very softly her chamber-door. She turned the key and shot the bolts; then, retiring a step or so, listened anew. A reassuring thought struck her.

"Perhaps," said she to herself, "Wilhelm is a secret lover of Dorothea, and comes to visit her for the last time prior to his departure. If it were thus, he would not stop, but pass on to the room of his inamorata."

This consoling thought was of short duration. The German halted on the first story, and the weapon he knew so well to use grated within the lock, as it had done some minutes previously in that of the front door.

Blanche, galvanized by imminence of danger, glanced around her, seeking a weapon which she found not. She had nothing!—nothing!—not even one of those coquettish poniards sewing-women oftentimes use to cut leaves of new books; not even a frail table-knife to oppose the robber's butchering blade. The lock creaked. The catch obeyed, but the bolts remained in place. Wilhelm comprehended the nature of the resistance, and, despairing to finish noiselessly as he had commenced—having, furthermore, nothing to fear, by reason of the total isolation of the house—he shook the door with so violent a blow from the shoulder that the panels were cleft asunder from top to bottom, and the bolts were half forced from their sockets. A second and more powerful shock ensued, and the assassin crossed the threshold.

Blanche, from whom terror wrested a piercing shriek, darted into her toilet-cabinet, closed the door behind her, and pushed the bolts. Still that was, as we are aware, a derisive obstacle, and nothing could have saved her had not the room in which she found herself had another exit. Fortunately, a secret staircase, established for the use of servants, communicated with the ground-floor.

Blanche, extinguishing her light, dashed down the steps of that staircase like a whirlwind, penetrated into a remote room, through which she groped her way, stumbling against the furniture, opened a window, leaped through it, and darted into the garden.

Once outside of the house, she desired to flee, and took her path across the lawn, but her strength failed her; she fell upon the grass, and it was only after a deal of trouble that she succeeded in dragging herself as far as a clump of shrubbery, whose dense foliage enveloped her. From this insufficient hiding-place she could see the villa's front and the windows of her sleeping-room. These windows were dark; hence Wilhelm was not in that chamber.

The ex-uhlan had, in fact, forced in the second door, as he had done the first, and started in pursuit of the Countess. Not finding her, and unwilling to sacrifice time, he had reascended, and Blanche saw his shadow pass behind the window-glass of the chamber, again lighted up. At the same time a feeble light burned behind a modest curtain on the second story and gradually disappeared.

Dorothea, awakened by her mistress' shrieks, had lit a lamp and descended the stairs. Blanche felt an icy shudder thrill her frame, congealing the marrow in her bones.

"The unfortunate girl!" she said to herself; "she is lost."

Several seconds scarcely elapsed before the blonde waiting-maid reached the threshold of the apartment where Wilhelm, using his knife as a lever, was endeavoring to force open the drawers and trunks. She recoiled, and would have flown, seeing the door broken and comprehending what was going on; but the German seized upon her, and dragged her into the middle of the room. Then, from afar, the Countess witnessed the most horrible sight ever dreamed of in her imagination! That which she could not see was, alas! too easily to be divined. Wilhelm had seized Dorothea by her long, floating tresses. She, uttering supplications, beat him off. He raised his knife, and struck her a first blow. This scene passed close to the window, and Madame De Nancey witnessed it. Dorothea fell with shrieks. The Countess saw no more. The assassin bent over his victim, and continued to strike. Doubtless there was a superabundance of life in that unfortunate girl. Hacked with knife-wounds, she died not. For over a minute her agonizing screams rent the air, sharp, harrowing; then they weakened and subsided into a gurgle, and finally wholly ceased. Wilhelm then raised himself up, emerged from the chamber, passed down the stairs, examined the hallway, descended, lantern in hand, the steps of the porch, and reached the sandy avenue bordering the lawn in front of the house. Scarcely thirty yards separated him from Madame De Nancey.

"He is seeking me," thought Blanche, "and will find me. It is my turn to die."

And she closed her eyes, not to see the blade uplifted above her head. No. The assassin at that moment thought not of her. He proceeded towards a species of outhouse, picturesquely thatched with straw, serving as a woodpile and depository for garden-tools and similar articles needed in a country residence. From it he came forth, carrying a woodchopper's axe, and, retracing his steps, regained both the house and the bloody chamber wherein lay Dorothea's corpse.

The Countess quickly understood the purpose for obtaining this axe on observing upon the window-panes his shadow in agitation, and particularly on hearing blows dealt by him with the vigor of a woodman attacking a centennial oak. He burst open the lids of the trunks, and, not being able to force the drawers, demolished the furniture. This interesting occupation consuming some time, safety was possible; only there was need for haste, for, having once placed hands upon the money and jewelry, he would naturally seek to assure silence of the second witness of his crime, as he had done in the case of Dorothea.

SARAH BERNHARDT AS DONA SOL.

Blanche arose. Her trembling feet tottered beneath her; still, love of life, instinct of self-preservation, has, they say, oftentimes bestowed elasticity upon paralyzed limbs, and the Countess had only to triumph over physical and moral prostration, caused by horror and fright. She dragged herself towards the garden-gate, left open by Wilhelm. Once upon the highway, she felt herself reanimated, and took bareheaded the road towards Cologne at a tolerably rapid pace. For the instant she imagined hearing behind her sound of a hurried tread, of a panting respiration. Conceiving herself to be followed, she crouched terrified behind the trunk of a tree. Then, certain as to being alone, she resumed her flight.

Upon reaching the town, she turned, and observed a large glare upon the horizon. Was breaking day about to replace night? No, not as yet. It was the burning house. The good Wilhelm, whose efforts had been crowned by success, drawing a small tin case filled with petroleum from his pocket, had scattered its precious contents very artistically upon the sheets and bed-curtains. A chemical match was then forced into requisition to produce the conflagration, whose results are recorded. The German threw his knife among the flames, resumed his axe and lantern, and commenced with zeal and confidence a hunt after the Countess upon the ground-floor and in the garden.

After expending a quarter of an hour in vain searches, it dawned upon him that the French lady had taken flight. Then his only thought was to manufacture an alibi, to establish which he made his way across field to reach a railway station, at which he stepped into the first train going towards Manheim.

Let us here say—to dismiss the villain from our thoughts—that his alibi failed to stand investigation; that three witnesses saw him board the train, three leagues from Cologne, several hours after the crime had been committed; that he was justly condemned and skillfully executed. And now we will return to Blanche Lizely.

CHAPTER XXXI.—INFORMATIONS.

Blanche not for an instant entertained a thought of appealing to the police of Cologne, and less of denouncing Wilhelm. Dominated by that inexpressible terror, she would have better a thousand times preferred fleeing to the world's end than to find herself again in presence of that wretch, even were he loaded with chains and surrounded by officers of justice. It appeared to her that she could not support the sight of him without dying from fright. She had, moreover, but one settled idea—to leave Germany in all haste, and to regain France. At Paris, only, would she find herself in security.

Blanche passed the remainder of the night hidden behind the foliage of the trees bordering the roadside. She awaited daybreak to enter the city, and, after having purchased a hat of dark material and a heavy black veil wholly concealing her features, hurried to the railway depot. The young woman, having neither passport nor documents of any description, was liable to arrest upon the Franco-German frontier. She was aware of this, but she was likewise aware that, through traveling by the way of Belgium, the danger did not exist.

A train was about to start for Brussels. She ascended into it, and on the morrow she arrived at Paris, having indulged during this long journey in all sorts of reflections not overbrilliant from their cheerfulness.

Wilhelm's crime modified, in fact, and in the most disastrous manner, Blanche's situation. Instead of having before her a free-and-easy career, assured for several months, and the possibility of carelessly awaiting on the morrow the lucky opportunities she failed not to picture to herself, and knew how to conjure up in case of need, she found herself almost entirely without resources.

Upon examination of her portemonnaie, fortunately resting in the pocket of her gown at the time of her flight, she found herself in possession of three thousand and some hundred francs. This wretched sum would not go far, however great her compulsory economy, particularly in view of the absolute and immediate necessity for purchasing linen and clothing. Hence, once not a sous remaining, what to do? The solution of this problem was difficult to find.

It can be seen that the future—and we allude to a very near future—was not presented to the Countess under very attractive, rose-colored tints. In the first place, upon arriving in Paris she had to submit to galling wounds in her self-pride. She perceived that she was treated as an adventuress. The carriage hired by her at the Northern Station took her successively to two first-class hotels, which, seeing a very handsome woman without documents or baggage, refused to receive her. She did not dissemble to herself the insult conveyed by this refusal, although couched in polite terms.

The coachman—practical philosopher, student of manners for thirty years from his box-seat, and not less familiar with the minor mysteries of Parisian life than with the pavement of Paris—leaned towards his customer when, humiliated and discouraged, she was reascending into the carriage, and said to her, with a smile worthy of Diogenes:

"I will take you, little lady, if you wish, to a place where you will not be affronted. That there are better, I don't say; still, there are worse; and then, at last, we must take what we can get. I will give you time to turn about. Shall I?"

Blanche made an affirmative gesture. The driver whipped his horse, and did not stop until he had reached the heights of the Rue Rochechouart, very near the exterior boulevard. The hack was in front of a hotel, or rather of a furnished lodging-house of the twentieth rate. Almost all the rooms of this establishment had for tenants young persons of easy virtue, whose efforts were not encouraged by fortune. The mistress of this *garni* carried on, moreover, upon the ground-floor the profession of dealer in second-hand dresses. Perceiving the vehicle halt, she quitted a greasy armchair, which she had been occupying with a huge cat upon her knees, and advanced as far as the threshold.

"Ma'am Chaudet," said the coachman, "I bring a customer—a little lady just arrived in Paris by the Northern Railroad, without baggage and without papers."

Ma'am Chaudet crossed the sidewalk and approached the carriage-door.

"Without baggage, without papers!" she repeated. "The devil. You have money, at least, missus?"

"I have," answered Blanche.

"And no bad business on your conscience, eh?" pursued the lodging-house keeper.

"I do not at all understand what you would say, madame."

"We settle every fifteenth day in advance; that's our custom."

"It is the same to me."

"That is right! You can get out, missus."

Blanche paid the coachman liberally, and went into the house.

"Is it a chamber you desire, or a cabinet?" inquired Ma'am Chaudet.

"I desire the best you have."

"I have on the first floor something in grand style—something thoroughly *chic*. Come see that!"

This something, at the rate of sixty francs per month, was a sufficiently vast room, with a green and vermilion carpet, a folding bed, armchairs covered with Utrecht velvet, a round table with red cover, red curtains of damask wool, and two aqua-tint engravings after Horace Vernet, the one representing Mazeppa and the other the death of an Italian brigand. In a word, a small-sized Louvre.

Blanche asked of herself how could she live, were it only for fifteen days, in the midst of such surroundings; still, having no choice, she hired the chamber and placed thirty francs in the landlady's hands. This worthy dame, observing a well-garnished portemonnaie, immediately became very amiable towards her tenant.

"You will be taken good care of here, my little lady," said she, summoning a holiday smile to her cheeks. "Come, you will be satisfied! It will only cost you some little presents to the girl for services—a bagatelle—what you like—a dozen francs a month. I'll supply you wax candles per pound, only five sous more than the grocer at wholesale. When it pleases you to take a meal in your room, we will seek some nice plates at the creamery opposite, where they cook splendidly."

The lodging-house keeper, doubling herself into the role of dealer in wardrobes, smiled still more graciously, and continued:

"Ah! my little lady, you were lucky in falling in here! It seems as if it were done expressly. Having no baggage, you will want a pile of things. You must needs buy, and everything is above prices in Paris. Well, I who am speaking to you do business in just that line of trade in which you stand in need! I have my store on the ground-floor, full of merchandise, first-class and nearly new: linens, petticoats, laces, cashmere robes, silks. Splendid bargains, and I'll make you profit by them! When you want to choose, just say the word, and everything is at your disposal—against cash down, be it understood."

"We will see about that later," replied Blanche, whose aristocratic instincts revolted against the mere thought of wearing second-hand clothing.

"When you will—when you will. For the time being, shall I have anything brought to you? A cup of coffee and milk, for instance, and brioche?"

Blanche replied affirmatively.

"Within five minutes you will be served."

The Countess took with disgust the modest repast, coming from the creamery so much vaunted by Ma'am Chaudet. She repaired the best she could the disorder of her garments, which a night passed in the open air at the gates of Cologne and a long railroad ride had outrageously rumpled.

Afterwards she went out, hailed an empty hack, and ordered to be driven to the Rue de Boulogne. Her heart beat slightly when the vehicle stopped before the gate of the mansion wherein she had reigned supreme mistress. Was she to learn that the Count no longer existed; and then, in her capacity of legitimate wife, would it not be possible to claim some portion of his inheritance? Blanche descended from the hack, rang, entered the courtyard, and proceeded to the porter's lodge. She saw in this lodge unfamiliar countenances. A small coupe, to which was harnessed a handsome horse, stood before the porch. The coachman did not wear Paul's livery.

"What does madame desire?" inquired the porter, appearing upon the sill of his domicile, much more comfortable than the famous chamber in high style of Ma'am Chaudet.

"I would like to know to whom at present this mansion belongs," responded Blanche.

"To a rich Englishman—Sir Edward Cleveland."

The name caused the Countess to start. Did it relate by chance to young Cleveland, Gregory's friend, whom she had received before, and to whose button-hole she had, upon the Wallachian's request, attached a flower from her bouquet upon the night of the first representation of "The Cochin-China Hens?"

"Has this estate been sold any length of time?" she continued.

"Somewhere near two years."

"By the heirs, I suppose, of the Count of Nancey?"

"By the Count in person."

"Ah!" exclaimed Blanche, unable to master her emotion. "He is not, then, dead?"

"He was not, at least, when he sold it," rejoined the porter with a smile, clearly signifying: "That little lady is slightly stupid!"

"Sir," resumed the Countess, "is it possible for you to give me the present address of the Count?"

"I am in total ignorance."

"Still your master knows it, without a doubt, and you will render me a great service in causing it to be ascertained from him."

Blanche accompanied these words with a louis, delicately placed in the porter's hand. The latter was unable to resist; so he bowed and went into the mansion, whence he returned after an absence of some minutes.

"The valet-de-chambre," quoth he, "transmitted madame's question to Sir Edward Cleveland, who does not know where the Count lives. He only knows that he is in Paris, having met him two days since. Here, moreover, is Sir Edward, coming to take the carriage; and if madame desires to speak to him——"

"No, no," interrupted the Countess warmly; "it will be useless."

She drew down her veil, and looked in the direction of the porch. The new proprietor was in reality the Cleveland of her former aquaintance. He was escorting a buxom young woman with rose-tinged blonde hair, dressed in superlative elegance, who took a seat upon his right.

"That lady!" murmured Blanche in astonishment.

"Madame recognizes her?" said the porter with a wicked wink, as soon as the coupe had gone out of the courtyard. "That is not astonishing—she was on the stage, and very much known, before marrying my master."

"Before marrying?" repeated the Countess, whose astonishment changed into bewilderment. "The person I have just seen cannot be Lady Cleveland?"

"Perfectly so—she is Lady Cleveland."

The porter spoke the truth. The young Englishman, fabulously enriched by the sudden death of a relative, had placed his fortune and name at the feet of his adored Clorinde, lately of the Caprices-Parisiens Theatre. And, naturally, Clorinde had accepted both, and put both to a m st amusing use.

Blanche quitted the mansion of the Rue de Boulogne, where she could learn no more.

"He is living!" she said to herself, reascending the hack. "Now it behooves me to find him; and find him I will!"

CHAPTER XXXII.
THE FIRM OF ROCH & FUMEL.

"Now it behooves me to find him; and find him I will!" said to herself Blanche, speaking of her husband, when leaving the Rue de Boulogne.

Reflection was not long in convincing her that she was going to undertake a singularly complicated task. Paris is large. She had no indication to guide her in researches which might be long, and her slight resources would undoubtly give out before accomplishing her projected purpose. Moreover, it is wise, before plunging stupidly into a difficult enterprise, to study with a calm head the nature and extent of one's rights. In the first place, did these rights really exist? The man deceived by her, abandoned by her—the husband, whom she designated for the sword of her lover with these ferocious words: "I love you, and I hate that man! Kill him!" if his weakness did not go so far as to love her still, despite everything, would he not possess the power of closing his house against her; or, should she insist upon crossing the threshold, to cause her to be ejected by his servants? This is what she needed to know. On the other hand, she no longer possessed anything, and Monsieur De Nancey, in all probability, remained rich as heretofore. How to turn this situation to account? Did the law authorize her to claim a portion of her husband's fortune, or at least a part of his income, and what would be that part? This likewise was to be elucidated, and Blanche resolved upon gleaning information in that respect as soon as possible.

Upon her return to the furnished house in the Rue Rochechouart, she entered into the second-hand clothing-hop, which likewise served as office for Ma'am Chaudet, landlady and store-keeper.

"Ah!" exclaimed the matron, "here is my handsome lodger, coming to fix up her wardrobe a little. That's all right. I will show you fine linen, capable of exciting the admiration of a princess of the blood royal, or of a mistress of a stockbroker! The actresses of Paris wear nothing better! You shall see, likewise, silk gowns so fresh that you'd think they have never been worn; and in fact they never have been, more than four times! Now, where shall we commence, my little lady?"

Blanche could not interrupt this tirade, delivered with prodigious volubility.

"I have no intention of purchasing wearing-apparel to-day," she replied when the lodging-house keeper had finished; "we will think of those things somewhat later."

"At your leisure, my tenant. What, then, has procured me the pleasure?"

"I come to ask information."

"I will make a present of it willingly, should it lay in my power."

"I have come to Paris," continued the Countess, "to claim restitution, by some legal way, of a position belonging to me."

"With considerable salary?" asked the madame.

"Very considerable," replied Blanche, with a sniffle.

"Good results I wish you, then! And perhaps you may like to consult a fortune-teller, so as to know immediately what to do?"

"No, it is not that. I have no faith in cards, and a great deal in the Code."

"Parbleu! the Code, certainly—the law always! That don't prevent the cards being likewise good. We have seen cartomancists recognized by the Government; witness Mademoiselle Lenormand, patronized by the Emperor Napoleon I. Go on!"

"I want to consult a lawyer."

"I see it, and you can find none better—and it is I who say so—than Monsieur Roch of the firm of Roch & Fumel. Ah! he's a sly one, a fox No. 1, a veritable advocate, my dear; nothing there but coin! It is he who takes charge of my petty interest when by chance I have contestations. He has drawn me two or three times out of sufficiently villainous snaps. Yes, yes, he's the man you want; he'll do you justice, as true as I am a respectable person, with my heart in my hand. Only I warn you, he don't bark for nothing; consultation paid for at good prices, and the man is right. The Code is his bread and butter."

"I will pay what he needs."

"All right! Liberal in business! I like that, I do. I can't bear hagglers. Are you in a hurry?"

"Yes, in a great one."

"Well! you can see Monsieur Roch this very day, and I'll wager that, coming from me, you will be received—oh, yes."

"Where does Monsieur Roch live, madame?"

"I ought to have one of his printed cards."

The landlady searched through her bureau-drawers, and after a while brought forth a square of glazed pasteboard, which she handed to Blanche. Upon the card was printed the following:

M. ROCH (retired advocate), lawyer, collector of rents. Litigations, Contentions, recovery of unrecoverable debts. Visible every day, Sundays excepted, from 9 to 10 A. M. and 2 to 5 P. M. RUE MONTMARTRE, 131 (near the Bourse and the Boulevard).
AGENCY ROCH & FUMEL. Confidental Information. Every day, from 9 A. M. to 10 P. M. Same house."

"It is now three o'clock," resumed Ma'am Chaudet; "you will find Monsieur Roch in, sure; and do not forget to carry him a box of compliments on my behalf. What think you of it?"

Blanche replied affirmatively, with the full determination of not keeping her promise.

"Watch the omnibus," continued the matron; "it is coming past before long."

"I do not go in an omnibus."

"Fiddle faddle!" muttered Ma'am Chaudet, with an ironical toss of the head, when her tenant had left the lodge. "What quality! She'll be without a sou in six weeks, and won't go in an omnibus! Ah! chiple! I'll go willingly!"

TO BE CONTINUED.

SARAH BERNHARDT.

We present our readers with a portrait of this celebrated actress in the character in which she won much distinction at the Comedie Francais, Paris—Dona Sol in Victor Hugo's "Hernani"—and which she is to impersonate during a portion of the first week of her engagement in Booth's Theatre, this city.

WIVES AS AN ARTICLE OF VALUE.—It will be seen from the following how wives are valued in different countries. In the more advanced portion of this globe they are often expensive companions. But in the higher regions of the River Amar, and on the Ussuri, in Siberia, according to the most reliable information, the price of a wife is eight or ten dogs, a sledge, or two cases of brandy. In New Britain and the neighboring islands of the South Pacific, on the east coast of Guinea, the wives are the absolute property of their husbands, and are bought, sold and eaten by their better halves. There was one New Britain young woman who rebelled at her matrimonial relations, whereupon her husband said he could put her to better use, and straightway killed and ate her.

WHEN a New York mother, the other morning, discovered her ten-year-old son turning flip-flaps, standing on his head, trying to kick flies off the ceiling, and cutting up all sorts of monkey shines, she screamed: "Now, William, you've been to the circus again! and how dare you go without my permission?" And thus did the good little boy reply: "No, I wasn't at the circus, nuther. I was only down to hear Mr. Talmage preach last evening;" and he jumped over the piano before his mother could prevent him.—*Norristown Herald.*

DOT MAID MIT HAZEL HAIR.

WRITTEN FOR THE NEW YORK CLIPPER.

Dalk nod to me boud maidens rare,
Mit shain of bearly hue—
Dere vasn'd any kin combare
Mit von I hafs in view.
She's gendle like der sefd gayselle,
Her face vas awful fair—
She has dwo aupurn eyes of plue,
And hazel vas her hair.

Her voice vas rich like anyding,
Her moud vas like der rose,
Her cheeks dem plooms lued like a beach
Und dimbled was her nose:
Her hands und feed vas shmall und nead,
Und ven dot maiden sngs
Dem leedle birds dem glose dair eyes
Und dob deir leedle vings.

I'm going to dook dot leedle maid
Some day to been my vife,
Und made her habby like I kin
Der palance of her life;
Und ven ve'm seddled down for goot
I'll show you someding rare—
Dwo shmiling aupurn eyes of plue,
Und sbblendid hazel hair.

COFFY GOOFF.

"DONLY'S" PHOTOS:

THE HIBERNIAN LORGNETTE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY THE AUTHOR OF "MARK QUENCHER" PAPERS.

THE TOURISTS.

"As we live by the way, let us journey all over."—IMPROVED GAG.

All aboard! all aboard! Tink-a-linky-lung. (Dialect bell!) All on for Socialtown and Racketville, and all off for Sleepy Hollow and Brick Church!

Hould your fingers from undher the wheels, and pick no flowers on the way. Give no breeze to the conductor or air-brakes, and chip no splinters from the tow-line.

Don't feed the engineer, and don't work up queer gags mid the man-at-the-wheel.

Spitz-cats, blood-hounds, short-horned anacondas and the like pets must boord in the steerage; goold, diamonds, young ladies and other valuables to be deposited in the captain's safe, af ye plaze! All dhrinks served in envelopes, and any cases of civility will be promptly reported. Pull the string, Jamesey, and off we go. Shure it's a lively load of Tourists we have, so we'll draw near and have a bird's-ear view of thim.

That Mestaver looks like a man who could sprain a gymnasium and take the repose out of the huskiest of dumb-bells. Although his singin' voice wouldn't charm snakes, his talkin' voice is always reliable to "down" the most corpulent of gags. As the "bad" man he looks successfully "slugsy," phwile as the row-boat apoort he looks like a gentleman and a sculler. (Examine gag before purchasin'.) He acts *con amore* (of the meanin' of which I hope you're not erroneous), and the audiences freeze warmly to him therefore.

Bray's song and-dance—of the gentle, just-look-at-me ordher—was accomplished in a pleasin' tone of voice and foot, widout a net.

That's a bould thrifte of an idea in regards to skippin' round in the fancy steps of a song-and-dance in the wide nar

NEW YORK CLIPPER.

SATURDAY, OCTOBER 30, 1880.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement queries, see first page of "Theatrical Record."]

☞ QUESTIONS THAT DO NOT REACH THIS OFFICE UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

CRAWFORDSVILLE.—"A wagers that he can name a city in the United States of 60,000 inhabitants or over that will not give Hancock 200 votes. B bets he cannot. Who wins the bet?".....Inasmuch as we have not been told the name of the city B has named, or is supposed to have named, we ought to have some hesitation in deciding the bet, the more especially as the election on which it is probably based does not take place until Nov. 2. We suppose that A means the ancient "gag," and has named those that A means the ancient "gag," and has named those that A means the ancient "gag," and has named those

OBER 30, 1880.

lark took one wicket for two
o for 8 runs, Caldwell four for
one for 12. On the other side,
wickets for 17 runs and Lane
score being no wicket for 20
hur Smith unspired the game.
33 was the top-figures of the
ance was given.

DWN vs. BELMONT.

defeated the Belmonts on Oct.
ils, Pa., in a one-inning game
nterest. The Belmonts, who
five of their first eleven, were
by Bromhead's bowling for a
The brilliant batting of W. C.
or Bartori for their respective
hen enabled the Germantowns
victory, with four wickets to

GERMANTOWN.		
Morgan c North b. Smith		1
" son		3
Haines b. Knipe		4
Bromhead b. Knipe		5
Jones b. Knipe		0
Mason b. Wortel b. Knipe		0
Sartori b. Knipe		1
Wister, not out		30
Cadwalader, not out		2
Byes, 4; L-b., 3; wides, 3		7
	Total	53

BELMONT.				
	126	35	6	1
	18	4	1	0
	18	4	1	0
	36	10	2	0

E ACADEMY CLUB of Albany, N.
ancy Club of that city on Oct. 16
to 47. Gould and Prugh each
in batting for their respective

E TURF.

TING AFFRAY.

Garter," on Sixth avenue, on the
24 the scene of an affray which
lult in the death of one of the
pears that about 3.30 A. M. Ed-
Tom McCormack entered the
seat at which Dunkle was dining
" Brock. After conversing a few
nade known his opinion that he
than Brock, and could whip him
latter did not take the same view
said that Brock's breath gave
Thereupon, Lyons, it is be-
er and pointed it at Brock's
the latter caught his wrist and
aside. Both men rose to their
the struggle which ensued Ly-
trigger; but, fortunately, the
Brock's coat sleeve, thereby, per-
life. The latter managed to
from his assailant's grasp, and it
Then friends interfered, and to
for Life' follows 25, with a made-up company, consisting in part of Wash. T. Melville, E. R. Dalton, Mr. Lacy, J. H. Broome, Alice Dunning and Ida Reese.....Marian Mordaunt opened at the Coliseum 18 in 'Our Girls,' a piece given by her at Heuck's last Spring. The play was performed in good style by the stock company, but failed to draw any money, owing to continuous bad business. Manager Buchman has been compelled to close the season of his company 24. This will be a severe blow to the ladies and gentlemen who were engaged for a season of thirty-six weeks at the handsome salaries mentioned, which will be played hereafter, commencing 25 with the 'California through Death's Valley' Combination.....Joseph K. Emmet arrived in town yesterday and will remain resting till his engagement with the Grand Nov. 1.....He is stopping at the Grand Hotel."

ERNEST HARVIER'S STATEMENTS are corrected and amusements reported by our Louisville, Ky., correspondent as follows: "At Macauley's 'Theatre P. P. Craig's 'Louise Sylvester and the Alhambra in 'Our Flirtations' played Oct. 21, 22, 23, to fair business. The acting and singing of Miss Sylvester met with the highest appreciation from all. Mr. Mackay and Mr. Hammond acted their parts in a creditable manner. Mr. Hammond of the company, who had very little to do, were only fair. Coming 25, for one week, the Comley-Barton Company in 'Lawn Tennis.'.....At the Opera-house Frank A. Tannehill's 'Davy Crockett' Company played 20, 21, 22, to good business. Mr. Tannehill makes a very good Davy Crockett. The supporting was only fair. The company were booked to play in New Albany and Seymour, Ind., on the above dates, but cancelled them, and played Oct. 25, for three nights and matinee, Thos. W. Keene.....Bartley Campbell's 'Matrimony' Combination was booked to play in the Opera-house 28, 29, 30, but canceled, sending no excuse.....As Mr. Ernest Harvier, the manager of the 'Louise Sylvester and Daughter' Combination, has seen fit to make several statements in his communication in last week's issue of THE CLIPPER, your correspondent has taken the trouble to examine the court records, and gets all other information necessary to make the collapse. The facts in the case are as follow: The 'Mother and Daughter' Combination—Marie Prescott star, Ernest Harvier manager, and Oscar Dwyer agent—arrived in Louisville on Sunday Swinging quietly to the Louisville Hotel, while the company, consisting of ten people, stopped at the St. Cloud, where Manager Harvier personally contracted to pay their board. On Sept. 28 Harvier called Louisville attorney to his room and asked him to leave for Cincinnati on the three-o'clock boat, and at the same time requested the hotel-proprietor to have his bill ready, as he would return at two o'clock and settle. Instead of doing so, he with Marie Prescott and Oscar Dwyer proceeded to the Short-line Depot, had all their baggage checked for Cincinnati, and would have escaped, leaving the company behind without a dollar to pay expenses, if the hotel-proprietor had not discovered the plan and attached all the baggage a few minutes before the train departed. A few days thereafter the suit of the hotel-proprietor came on, and was transferred to another court. The suit of the company for back salaries was decided in their favor, and with appealed to a higher court by Miss Prescott. Manager Harvier has not shown himself. His baggage still remains here, and is likely to until he settles with the proprietor of the St. Cloud Hotel."

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DETROIT, MICH., DRAMATIC ENTERTAINMENTS during the past week were Oct. 18, 19, C. B. Bishop in "The Widow Bedott" to good business at the Grand Opera-house, followed by Buffalo Bill 20, 21, 22, 23, to good business. Mr. Tannehill makes a very good Davy Crockett. The supporting was only fair. The company were booked to play in New Albany and Seymour, Ind., on the above dates, but canceled them, and played Oct. 25, for three nights and matinee, Thos. W. Keene.....Bartley Campbell's 'Matrimony' Combination was booked to play in the Opera-house 28, 29, 30, but canceled, sending no excuse.....As Mr. Ernest Harvier, the manager of the 'Louise Sylvester and Daughter' Combination, has seen fit to make several statements in his communication in last week's issue of THE CLIPPER, your correspondent has taken the trouble to examine the court records, and gets all other information necessary to make the collapse. The facts in the case are as follow: The 'Mother and Daughter' Combination—Marie Prescott star, Ernest Harvier manager, and Oscar Dwyer agent—arrived in Louisville on Sunday Swinging quietly to the Louisville Hotel, while the company, consisting of ten people, stopped at the St. Cloud, where Manager Harvier personally contracted to pay their board. On Sept. 28 Harvier called Louisville attorney to his room and asked him to leave for Cincinnati on the three-o'clock boat, and at the same time requested the hotel-proprietor to have his bill ready, as he would return at two o'clock and settle. Instead of doing so, he with Marie Prescott and Oscar Dwyer proceeded to the Short-line Depot, had all their baggage checked for Cincinnati, and would have escaped, leaving the company behind without a dollar to pay expenses, if the hotel-proprietor had not discovered the plan and attached all the baggage a few minutes before the train departed. A few days thereafter the suit of the hotel-proprietor came on, and was transferred to another court. The suit of the company for back salaries was decided in their favor, and with appealed to a higher court by Miss Prescott. Manager Harvier has not shown himself. His baggage still remains here, and is likely to until he settles with the proprietor of the St. Cloud Hotel."

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PARK.—The Fall meeting at this
lock closed Oct. 23, when the first
rses of the 2:38 class, for $300.
ree heats were won by Watch-
fifth and sixth by Primrose, and
ive Patchen. Time, 2:38, 2:37¼,
2:40.....The last race was free
was won by Emma B., Capt.
third heat and second money;
d castleton third in every heat.
26½, 2:24¾.

LAND.—The Newmarket Hough-
n Oct. 25 under favorable cir-
ith the betting agreeable and the
James Keene's Don Fulano ran
ecial Stakes in a field of twenty-
s Griselda being the winner. In
ces America was doubly repre-
Monomania and Lorillard's Bakou
starters. Both ran badly and
ried off the race with Thebais;
aveyard second.

CONNER at the end of each racing
ought the jockey who during
best behaved on the track. This
aughlin, who has piloted the
kburn and others of the Dwyer
tory, is the lucky rider, and he
de of the trophy, which was pre-
e close of the meeting at Balti-

RSE.—*The Contra Costa* (Cal.)
ates that there arrived in that
e curiosity, recently purchased
e Sherman of Ygnacio Valley.
g a smooth dun or mouse-colored
gic hair upon any portion of it.
years old, weighs about 1,050
rmed, and in apparent health.

RACE between the Misses Pinneo
ches, changing horses at will,
Fability," came off this morning
management of H. V. Bemis.
y a nose in 56m. 12s.

QUATIC.

NATIONAL REGATTA.

n informs us that *The London*
23 says: "The president of the
y which offers the prizes yester-
on Colonel A. D. Shaw, United
Manchester, and the editor of
make arrangements for the re-
nt stated that as soon as he has
e course, and can hear the opin-
mpetitors for the prizes, steps
ppoint a committee of manage-
probably be composed of repre-
nited States, Canada, Australia
hen decided that the whole of
ould be given into the absolute
roprietor of *The Sportsman* for
e the various competitors. The
hoped the committee would de-
rtaining by direct trial, if pos-
e entitled to row for the four
cerely wished that the English
have every opportunity for dem-
bility, as the race must not be
rticular class."

AND JOCKEY CLUB.

g of this club was closed at Pim-
The track was in good condition
previous day and the weather
ll there was a good attendance.
s a mile dash, for two-year-olds,
won by Thora, favorite, Thora (97lb.)
Compensation (99), 2 to 1, second, and
e of Spark (97). Time, 1:47¾.....The
Stakes, for three-year-olds, $300
$500 to second, two miles was
and Matilda (107) were the only
umer selling as the favorite,
was a dead heat in 3:43¾,
ncipded to divide the purse.....
a mile-and-a-quarter handicap,
s was a selling sale, Cammie
n the field, winning by a length
), who was two lengths before
orite, Checkmate (114), finishing
.....The last race was the Bowie
four-and-a-half miles, Barrett
(105) and Glenmore (114), and the
he favorite, winning both heats,
nd eight lengths respectively.

E BEATS WARD.

e, for $300, three miles straight-
Richard P. Nagle and Ellis F.
on the Schuylkill River, at Phil-
Ward got off with the lead, but
fting advantage, which he lost
dred yards, and an eighth of a
d a lead of a half-length. Here
rds his opponent, who gave way
Ellis continued to crowd him
se to the eastern bank, when a
ck the referee, Commodore Pen-

gason, decided ended the race in favor of Nagle, who was in no wise to blame for this unfortunate ending of a contest which evidently would have resulted in his favor even had no foul occurred.

FAVORABLE REPORTS come to us regarding the practice of the famous oarsmen who are now in training for coming events on the Thames, Eng. A London exchange says: "There has been no betting in London on the Hanlan-Trickett race this week, and doubtless things will be quiet until a fortnight before the race. In Australia the Colonials are laying most extravagant odds on Trickett (2 and 3 to 1), and, should his stable-companion beat both Hosmer and Hawdon, the London division will back Trickett to a man, though nothing will dissuade the Tynesiders from backing Hanlan, whom they think invincible. We hear Jim Mace is busy taking the odds against Hanlan in Melbourne." Swaddle & Winship have completed a new shell for Trickett, the dimensions of which are: Length, 30ft. 6in.; breadth of beam, 11in.; height at stem, 3¾in.; height amidships, 5¼in.; height at stern, 2½in. She is fitted with an 18-inch slide, swivel rowlocks, and a sluice-box similar to that placed in Laycock's skiff.

THE BOWDOIN COLLEGE FALL BOAT-RACE took place on the Androscoggin River, at Brunswick, Me., Oct. 20, and was won by the Psi Chi crew, which was composed as follows: E. W. Larrabee, '81 (captain and stroke); W. G. Reed, '81; J. W. Manson, '81; A. F. Rogers (bow); E. H. Chamberlain, '81 (coxswain). The distance was one mile and a quarter. Time, 8m. 30s.

THE SWIMMING CHAMPIONSHIP, amateur, at one hundred yards, a cup valued at $125 and silver badges presented by the Southeast London Swimming Club, was contended for at the Lambeth Baths, London, Eng., Oct. 4. The final heat was won by W. R. Iiter, Regent S. C., in 1m. 15¾s.; F. H. Odell second by a half yard, and six inches before E. C. Daniels.

THEATRICAL RECORD.

DRAMATIC.

Continued from page 255.

FROM CINCINNATI, O., dating Oct. 22, our correspondent wrote: "John McCullough opened at the Grand Opera-house 18 in 'Virginius' to a crowded house. 'The Gladiator' was played 19 and 22, 'Lady of Lyons' matinee 20, 'Othello' 20 and matinee 23, 'Hamlet' 21, and 'Richard III' 23. Mr. McCullough's impersonations have evoked general enthusiasm. On the opening night, at the end of the forum scene, he was called out four times. F. B. Warde's leading support was very fine, and the company as a whole have been playing together so long that they handle the difficult repertory of Mr. McCullough in a masterly manner. Business very large all the week. Januschek follows 25, J. K. Emmet Nov. 1.....Smith & Mestayer's 'Tourists' opened at Pike's Opera-house 18 in the presence of a good sized audience, that was well pleased with the manner in which it was presented. Business all week averaged quite fair. The Dickie Lingard Burlesque Company follow 25, in lieu of 'A Flock of Geese,' originally booked but disbanded. Haverly's Colored Minstrels come 26, and Joseph Murphy opened 28 at Heuck's Opera-house in 'Kerry Gow' to a packed house. The play was beautifully set, every scene being new and reflecting great credit on the skill and taste of D. B Hughes, the scenic artist, and on the liberality of the management. Irish drama, as a rule, has not been a success 'over the Rhine,' but this week both play and star have made a hit and business has been very large. The support was all that could be desired. Sid. C. France in 'Marked for Life' follows 25, with a made-up company, consisting in part of Wash. T. Melville, E. R. Dalton, Mr. Lacy, J. H. Broome, Alice Dunning and Ida Reese.....Marian Mordaunt opened at the Coliseum 18 in 'Our Girls,' a piece given by her at Heuck's last Spring. The play was performed in good style by the stock company, but failed to draw any money, owing to continuous bad business. Manager Buchman has been compelled to close the season of his company 24. This will be a severe blow to the ladies and gentlemen who were engaged for a season of thirty-six weeks at the handsome salaries mentioned, which will be played hereafter, commencing 25 with the 'California through Death's Valley' Combination.....Joseph K. Emmet arrived in town yesterday and will remain resting till his engagement with the Grand Nov. 1.....He is stopping at the Grand Hotel."

ERNEST HARVIER'S STATEMENTS are corrected and amusements reported by our Louisville, Ky., correspondent as follows: "At Macauley's Theatre P. P. Craig's 'Louise Sylvester and the Alhambra in 'Our Flirtations' played Oct. 21, 22, 23, to fair business. The acting and singing of Miss Sylvester met with the highest appreciation from all. Mr. Mackay and Mr. Hammond acted their parts in a creditable manner. Mr. Hammond of the company, who had very little to do, were only fair. Coming 25, for one week, the Comley-Barton Company in 'Lawn Tennis.'.....At the Opera-house Frank A. Tannehill's 'Davy Crockett' Company played 20, 21, 22, 23, to good business. Mr. Tannehill makes a very good Davy Crockett. The supporting was only fair. The company were booked to play in New Albany and Seymour, Ind., on the above dates, but canceled them, and played Oct. 25, for three nights and matinee, Thos. W. Keene.....Bartley Campbell's 'Matrimony' Combination was booked to play in the Opera-house 28, 29, 30, but canceled, sending no excuse.....As Mr. Ernest Harvier, the manager of the 'Louise Sylvester and Daughter' Combination, has seen fit to make several statements in his communication in last week's issue of THE CLIPPER, your correspondent has taken the trouble to examine the court records, and gets all other information necessary to make the collapse. The facts in the case are as follow: The 'Mother and Daughter' Combination—Marie Prescott star, Ernest Harvier manager, and Oscar Dwyer agent—arrived in Louisville on Sunday Swinging quietly to the Louisville Hotel, while the company, consisting of ten people, stopped at the St. Cloud, where Manager Harvier personally contracted to pay their board. On Sept. 28 Harvier called Louisville attorney to his room and asked him to leave for Cincinnati on the three-o'clock boat, and at the same time requested the hotel-proprietor to have his bill ready, as he would return at two o'clock and settle. Instead of doing so, he with Marie Prescott and Oscar Dwyer proceeded to the Short-line Depot, had all their baggage checked for Cincinnati, and would have escaped, leaving the company behind without a dollar to pay expenses, if the hotel-proprietor had not discovered the plan and attached all the baggage a few minutes before the train departed. A few days thereafter the suit of the hotel-proprietor came on, and was transferred to another court. The suit of the company for back salaries was decided in their favor, and with appealed to a higher court by Miss Prescott. Manager Harvier has not shown himself. His baggage still remains here, and is likely to until he settles with the proprietor of the St. Cloud Hotel."

CARRIE A. BURNS, manager of Burns' Opera House, of this city, writes our Albany, N. Y. correspondent, "attracted a large house to Tweddle Hall Oct. 22, to witness her appearance as Lady Gay Spanker in 'London Assurance,' the young lady making a fine success in stage matters, and is considered a good and improving actress. Her Lady Gay was a creditable performance, and evidently pleased her audience, as applause was frequent and hearty. The support was in the main fair, the leading being made up of both amateurs and professionals. The professionals included Harry Colton, who was the Charles Courtly, F. S. Hartshorn as Sir Harcourt, and W. H. Lyteil as Mark Meddle. The last was an especially clever bit of characterization, and much deserves conspicuous mention. Of the amateurs, Joseph Ransom as Dazzle and Edward Anker as Dolly Spanker acquitted themselves well.....The Lingard Burlesque Company we experienced the appearance of Oct. 21, 22, 23, but failed to do so.....Herne's 'Hearts of Oak' at the Leland Opera-house 25, 26."

JOHN DILLON and company occupied the Academy of Music, Minneapolis, Minn., for the 18, 19, playing "Electric Light" and "Jenks and His Babies" to good business.....At the Criterion Theatre "Foul Play" was the bill 18, 19, and "School" was to have been produced 20, 21, 22, 23. Miss Phoebe McAllister, formerly engaged as leading lady, has was expected to arrive there 21. "Around the World in Eighty Days" is billed for 25.

THE MADISON-SQUARE THEATRE TRAVELING COMPANY, performing "Hazel Kirke," open in St. Louis, Mo., Nov. 8. The troupe is composed of the principal artists now at the Madison-square Theatre, in this city. O. G. Benard, lately manager of Anna Dickinson, will be the advance-agent.

DETROIT, MICH., DRAMATIC ENTERTAINMENTS during the past week were Oct. 18, 19, C. B. Bishop in "The Widow Bedott" to good business at the Grand Opera-house, followed by Buffalo Bill 20, 21, 22, 23, to fair business. The acting and singing of Miss Sylvester met with the highest appreciation from all. Mr. Mackay and Mr. Hammond acted their parts in a creditable manner. Mr. Hammond of the company, who had very little to do, were only fair. Coming 25, for one week, the Comley-Barton Company in 'Lawn Tennis.'.....At the Opera-house Frank A. Tannehill's 'Davy Crockett' Company played 20, 21, 22, 23, to good business. Mr. Tannehill makes a very good Davy Crockett. The supporting was only fair. The company were booked to play in New Albany and Seymour, Ind., on the above dates, but canceled them, and played Oct. 25, for three nights and matinee, Thos. W. Keene.....Bartley Campbell's 'Matrimony' Combination was booked to play in the Opera-house 28, 29, 30, but canceled, sending no excuse.....As Mr. Ernest Harvier, the manager of the 'Louise Sylvester and Daughter' Combination, has seen fit to make several statements in his communication in last week's issue of THE CLIPPER, your correspondent has taken the trouble to examine the court records, and gets all other information necessary to make the collapse. The facts in the case are as follow: The 'Mother and Daughter' Combination—Marie Prescott star, Ernest Harvier manager, and Oscar Dwyer agent—arrived in Louisville on Sunday Swinging quietly to the Louisville Hotel, while the company, consisting of ten people, stopped at the St. Cloud, where Manager Harvier personally contracted to pay their board. On Sept. 28 Harvier called Louisville attorney to his room and asked him to leave for Cincinnati on the three-o'clock boat, and at the same time requested the hotel-proprietor to have his bill ready, as he would return at two o'clock and settle. Instead of doing so, he with Marie Prescott and Oscar Dwyer proceeded to the Short-line Depot, had all their baggage checked for Cincinnati, and would have escaped, leaving the company behind without a dollar to pay expenses, if the hotel-proprietor had not discovered the plan and attached all the baggage a few minutes before the train departed. A few days thereafter the suit of the hotel-proprietor came on, and was transferred to another court. The suit of the company for back salaries was decided in their favor, and with appealed to a higher court by Miss Prescott. Manager Harvier has not shown himself. His baggage still remains here, and is likely to until he settles with the proprietor of the St. Cloud Hotel."

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MUSICAL.

TAGLIAPIETRA'S ITALIAN-OPERA COMPANY drew a large and highly appreciative audience to Dickson's Park Theatre, Indianapolis, Ind., Oct. 22, "Lucia" comprising the bill, followed 23 by "La Favorita" at matinee and "Il Trovatore" at night. The troupe gave a sacred concert Sunday night.....Will J. Davis and wife—formerly Jessie Bartlett, the Hebe of Haverly's Church-choir "Pinafore" Company—are in Indianapolis.

N. W. SALSBURY, leader at Parker's American Theatre, can be engaged to arrange music, etc. See advertisement.

RICE'S BIJOU OPERA COMPANY appeared in the Providence (R. I.) Opera-house Oct. 18, 19, 20, to small audiences, giving "The Spectre Knight" and "Charity Begins at Home."

BREVITIES FROM BOSTON, MASS.—Aunt Polly Bassett's "Singing-skewl" was given in Horticultural Hall Oct. 18, 19, 20, and "Brica-a-brac" the rest of the week. The party is composed of Mrs. Basset, two daughters and a son, and W. W. Keenan, pianist.....Mme. Rudersdorf has returned to Boston for the Winter.....The third entertainment in the Roberts Lyceum course was given in Music Hall 19 by the Swedish Ladies' Quartet, Tom Karl, tenor; T. Adamowski, violinist; S. Liebling, pianist; Jennie Savage, reader; and Howard M. Dow, accompanist.....John A. Preston gave organ-recitals in Tremont Temple 20, 23.....The East Boston Choral Society now numbers seventy-five members, and they are to meet in Meridian Hall Wednesday evenings for rehearsal, under the direction of J. J. McLaughlin. The other officers recently elected are: President, T. J. McCarthy; vice-president, James Crane; financial secretary, John J. Farrell; recording secretary, John J. Moore; treasurer, T. F. Delehanty, board of directors, George Landregan, James Butler, Mary Leary and Mary Harrington.....The pay of "A Midsummer-night's Dream" was read by George Riddle, and Mendelssohn's music to the same was played by the Boston Philharmonic Orchestra in the Old Bay State course at Music Hall 21.....Before the close of the season Jules Jordan, tenor, will give a series of vocal recitals, which will include Schubert's "Swan Song" and Winter's "Journey."..... Carlyle Petersilea and a number of instrumentalists at the next concert of the Boylston Club are to present a new quintet by Goetz, which George L. Osgood recently brought from Europe.....William Whitney, son of Myron W. Whitney the basso, sails for Europe Nov. 6 to study musical study in Florence.....Mr. Maynard also sails during that month for a two years' absence.....Signora Agnes Bonn, a former resident of this city, recently made a successful operatic debut in Milan, Italy.....M. De Beaupland's new French-opera Company is perhaps to be heard in Boston during the latter part of the season.....Longfellow's "Masque of Pandora," for which Alfred Cellier is now writing the music, is not to be produced in Music Hall.....Miss Phillips, prima-donna of the Boston Ideal-opera Company, will retire from the operatic stage after Nov. 20, on account of her approaching marriage.....Millie Watts, pupil of John Orth, gives a piano-recital 25, with assistance from her instructor.....Jennie Sargent sailed for Europe 3 for a two years' course of study for the operatic stage.....A series of six orchestral recitals will be given in Horticultural Hall, commencing afternoon of 6, by the Schubert Orchestra, under the direction of W. J. D. Leavitt.....The chorus to be employed by B. J. Lang for "The Damnation of Faust" in Music Hall Nov. 12 will number two hundred picked voices.

THE NEW ORGAN in Central Music Hall, Chicago, Ill., was dedicated evening of Oct. 21 by a concert, in which H. C. Eddy and A. F. McCarrell exhibited the powers of the instrument and Miss Lily Runkle, James Gill, B. H. Groves and S. C. Helmsdahl made up the rest of the programme. Our correspondent says: "The organ was manufactured by Johnson & Son of Westfield, Mass., and is stated to be the thirty-fourth organ this house has placed in Chicago. It is a three-manual organ of nearly 3,229 pipes, distributed thus—1,159 in the great manual, 1,220 in the swell-manual, 610 in the solo-manual, and 240 in the pedal-organ. There are also seven accessory stops and fourteen pedal movements, patent wind-chest, tubular pneumatic motor. Three of the stops—the Tuba Mirabilis, the Flute-a-pavillon, and the Contra Quintatin—are the first that have been introduced here. The last is a 32-foot pipe of great power, and the other two are supplied with wind separate from the rest of the organ, and under great pressure. The compass of the manuals is from C C to C 4, sixty-one keys, and of the pedal from C C C to F, thirty keys. The instrument occupies the alcoves on either side of the stage, the pedal-organ being on the right, while the organist's bench is in the centre of a gallery which crosses the stage-space midway between the top of the proscenium and the floor. The bench being so located that by the aid of reflecting mirrors the player can easily see the singer or conductor on the stage below. The case of the organ, the woodwork of which is cherry, is very neat in its architectural design, and, without being extravagant or showy in character, is prettily carved and disposed, and forms a beautiful setting for the ornamental dummy pipes in the front, which are very large and are highly gilt in color. Both organs, of course, are similar in treatment, and add immensely to the finish of the hall, with which they are in excellent harmony. Apart from the musical features, they are a handsome addition to the hall. Some addition will be still more heightened when the space from the organ-gallery to the top of the arch is finished. It is a noble, dignified, well-balanced, effective instrument, and one of the largest and best in this country, especially for concert purposes."

DEDICATION.—The New Music Hall, Waltham, Mass., was dedicated Oct. 19 by a concert given by the Boston Philharmonic Club, assisted by Julia Rive-King, pianist, and Myron W. Whitney, basso-prano. The building is thus described in the *Boston Herald*: "A common-boss stage affords facilities for the presentation of operas or dramatic performances, or can be so reduced as to form an excellent lecture platform. The floor is sloped in the rear half, in order to make the view from all parts of the hall good, and yet this floor is so hung on hinges and moved by screws that it can be dropped three feet, and in this way provide a spacious ball-room floor. The main entrance—there are two others for emergencies—is through a corridor fifteen feet wide, inclined at the start, and then rising by some six steps of easy rise, and by this means the floor is extended across the northerly end of the building, is reached, while from the lobby there is a direct entrance to the hall and stairs leading to the galleries and dining-room below the hall. The galleries also have communication with the rear part of the floor of the stage end of the building. The hall floor is 62x84 feet, and will seat 600, the galleries seating over 400 additional. The ceiling is paneled and decorated. The stage is twenty-eight feet deep from the footlights and sixty feet wide. The dressing-rooms, forty-three feet high. Dressing-rooms are located under the stage, and there are ante-rooms which provide additional dressing-rooms at the rear of the stage. The auditorium is seated with folding opera-chairs. The lighting is from reflectors in the ceiling, the lighting of the gas being done by electricity. The architect is of the opinion that the wall and ceiling decorations are rather too dark, and propose to be lightened up slightly. With this exception there does not appear to be anything lacking to make the hall complete in all its attractions and conveniences. The cost of the building was $50,000, and of the land over $10,000. It is three stories and two stores, with dwellings over them."

THE SECOND ANNUAL FESTIVAL of the Southeastern Massachusetts Musical Association opened in Music Hall, Taunton, Mass., Oct. 19, 20, 21, with Haydn's oratorio of "The Creation." The soloists were Henrietta Beebe, Mrs. E. Humphrey Allen, Miss Hayes, Theodore D. Tvedt, D. M. Babcock, G. W. Want, and Clarence E. Hay, vocalists; Otto Bendix, of Baltimore, pianist; the Germania Orchestra Club and Quartet; the Germania Orchestra of Boston; Bernhard Listemann, violinist; A. W. Swan, Mr. Wilson, pianists; and a chorus of 250 led by Carl Zerrahn. Large audiences were in attendance, and officers for the ensuing year were elected, as follows: President, Hon. John A. Haines; vice-presidents, Hon. Winslow Battles, George Bailey, Henry H. Earl, Henry M. Dunham, A. W. Swan, C. H. Nye, Sylvanus Bennet, Isaac Pierce, Horace Willis, David Quaker, L. H. Packard, W. M. Skinner, Samuel B. Noyes, L. W. Richardson, and Marcus A. Perkins; secretary, L. Soule; treasurer, H. R. Wood; executive board, J. B. Thayer, C. R. Ford, J. H. Harlow, H. L. Hood, and Wash. Washburn; and Thurston, P. J. Gage, A. B. Winch and

THE WINNING SUIT.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

"Had I played my heart," she said,
Too ready to take the blame—
"Had I played my heart instead
Of diamonds, when you led,
We should not have lost the game."

'Twas whist, and nothing more—
Prosaic, respectable whist—
And you might have guessed from the score,
Had you chosen to glance it o'er,
That we needed the point we missed.

I blundered at every play,
I trumped my partner's high,
Threw kings on aces away—
And yet who wouldn't, pray,
'Neath the glance of her dazzling eye?

For never, I think, did I hold
Such wretched hands, nor spoil
The possible essence we're told
A two-spot or ten may unfold,
When handled according to Hoyle.

What mattered to me the game,
When I knew by my heart's quick thumps
That, whether the red suits came,
Or the blacks, it was all the same,
For Love that night was trumps.

Yes, Love was trumps, I ween
(Ah, that it was, and black!),
For what did her glances mean,
This woman I held as the queen
Of all queens as the world's great pack?

"She has played her heart," thought I,
"In an older game than whist;
And diamonds never can buy
A glance like that, nor a sigh,
Nor lips like hers to be kissed!"

Ah, well, for the dreams of that night,
And well for the whispered vow;
The years have brought in their flight
The power of keener sight,
And I think of her coolly now.

"Had I diamonds played," I say,
"Had I offered to her my name—
Had I diamonds had to play,
Instead of a heart to slay,
I should not have lost the game!"

MADAME BOURIGEAU,

OR THE MYSTERY OF THE SAD MONK OF FONTAINEBLEAU.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NICHOLAS NILES.

I.

In the Cemetery of the Holy Cross at Fontainebleau is a grave unmarked by any slab or stone, and covered with grass and weeds. A few years ago this same grave was often decorated with flowers, and was daily visited by one of the Brothers of Order of the Cross, who dwelt then in the dismal stone monastery hard by. He was known as Brother Benoni, although among the poor whom he helped, the sinful whom he raised up, the wretched whom he comforted, they loved to call him the Sad Monk. Honest were the tears that were shed when Brother Benoni died, and from that day forth the unmarked grave in the cemetery was nevermore adorned with flowers.

A mystery attended the life of the Sad Monk. That every peasant in the country round could have told you. But what the mystery was, or why the other members of the Holy Order should shake their heads when Brother Benoni's name was mentioned, neither the peasants nor anybody in Fontainebleau could tell. It was generally believed that the Sad Monk had been disappointed in his youth in love, and that the grave he so often strewed with flowers contained the dust of his earthly idol. Certain it was that his last request was to be buried by the side of the unknown sleeper in that unmarked grave. And there they buried him, and with him the mystery of his life.

Who was this Sad Monk, and why was it that in all the years he had dwelt in Fontainebleau, patiently doing the work of the Master, he had never once been known to smile?

II.

One night, in Paris, in a wretched room in the Hotel Jodon, a woman died, about whom nobody, even under the same roof, knew aught. She was no shockingly poor that the landlord, who levied upon her effects, could not make good his claim for a week's unpaid rent. One thing, however, she bequeathed to the world at large—a sort of legacy of which she left it at large, by the way, had gotten unconsciously rid—a child. Cruelly child. Luckily, however, in this case, the child had passed the foundling-asylum age, and was, in fact, a prematurely intelligent boy of twelve years. Poverty and suffering had developed his powers in an amazing degree. Even then he had grasped enough of life's problem to know that some sort of brand rested upon his mother's brow, and would forever rest upon his. He was the only attendant on the dying woman, the only person in all the great city who stood by her side in that moment of supreme agony when the soul took its flight from the frail body. The woman was still young, and the traces of her former striking beauty were still distinguishable. It was the boy's hope that his mother would speak to her son, but as a penitent sinner might speak to a father-confessor.

I must speak to you, Albert, as if you were a man. Try for your own sake to understand, and to repent, as I shall say. You have often asked me to tell you something of your father. Forgive me, my child—forgive me, I pray of you, when I am gone, and try then to remember that I was young and fair, and tempting and great, in the eyes of the world, Albert, you have no father. You are the illegitimate son of the Count Du Chaluse. I, your mother, was an innocent peasant girl, living near Fontainebleau, with my parents. I was poor, but, in the eyes of the world, fair enough to have married a youth in my own station, and whom I fancied I loved with all my heart. But I had the fatal gift of beauty. The Count Du Chaluse met me in the park, where he was on a visit to Fontainebleau. He sent a message for me the next day. He dazzled me with the pictures of wealth and luxury which he drew. The weak country-maid was as putty in the hand of this experienced man of the world. I caused him to forget my home, my parents, my lover—everything. I yielded to his wishes. I went with him to Paris, covering the trail of my flight so successfully that my broken-hearted family never knew what had become of me. For two years the Count Du Chaluse and I led—how shall I describe it? Of your father expect nothing; but if you can find your brother, and tell him I know that out of his abundance—for Bernard will inherit the entire Du Chaluse fortune, though not under the Du Chaluse name—he will provide for you liberally, if he be not? It might have been fallen to your lot to have been given to the Count, and to his to remain with me. Tell him that! Make it your one object in life, Albert, to find your brother, wherever on the face of the earth he may be. The Count Du Chaluse had long since cast off the assumed title of nobility, which I have never discovered. Search for him night and day. Remember, when you have found him, you have found your fortune as well. Remember the cross on his arm. Have you understood all that I have said?"

She drew the trembling boy towards her in an embrace which was almost fierce in its fervor.

"Have you understood all?" she repeated hoarsely.

"I have understood all," replied the son.

"And you will remember?"

"I will remember!"

The clock in the steeples struck midnight. The light burned low in the wretched room in the Hotel Jodon. By the side of the bed, kneeling, with his face buried in the single blanket, the boy wept aloud. But the woman lay still. It was the stillness of death.

III.

A hundred gas-jets blazed in the gorgeous salon of Madame Bourigeau. More than a hundred notable personages in Paris society moved about the sumptuous apartment. Here is a famous politician, here a decorated soldier, here a scion of nobility, here a successful dramatist, and here the author of the latest popular novel. On every side is evident a reckless extravagance in the outlay of money. The softest of velvet carpets, the most gorgeous of satin upholstery, resplendent mirrors, marble statuary, rare paintings, flowers in lavish profusion, and the fountain throwing a stream of gurgling water from a shell in the hand of a chiseled nymph—all these bespoke the wealth of their owner. And yet it is only one of Madame Bourigeau's regular weekly receptions—quite an ordinary affair, the lady herself would tell you. She stands at one end of the spacious room, and receives the homage of her guests with that same of manner which shows that it is an old story with her. M. X——, bald, puffy, vulgar, kisses the white hand in an ecstacy of admiration, and madame rewards him with a languid smile. M. X—— made a million francs last week by mining stocks. He would give half that sum if he could purchase exclusively for himself such smiles as the madame gives him in public. But she divides her favors with rare impartiality, and the handsome young journalist, who comes next after M. X——, and who is not worth a sou in the world, receives the same languishing smile as the millionaire banker.

Madame Bourigeau is a very beautiful woman. Even other women admit that. She may be thirty ——she may be older. Hers is the rich autumnal charm of womanhood that deepens with age, at least up to forty. She fascinates men by a single look. She lives in luxurious style, and in a manner befitting a princess. Of her past career nobody can tell you anything. Enough for the day that she is the queen of the Parisian demi-monde, brilliant, dazzling, dangerous.

The hundred gas-jets are extinguished. The weekly reception is at an end. In her charming boudoir, on a satin sofa, lounges Madame Bourigeau. She has exchanged the gorgeous evening-dress for a flowing silk wrapper, the loose sleeves of which display her round white arms to rare advantage. Indeed, this semi-deshabille, adjusting itself to the voluptuous outlines of her form, makes the woman more dangerously beautiful than ever.

Madame Bourigeau is not alone. By her side, on a low ottoman, sits a young man in evening-dress. An exquisite little Swiss clock on the mantle strikes two.

"How time flies in your presence, my charmer. I should have gone an hour ago. What would the world say if it knew that the rising young attorney Albert Casimir was to be found at such an hour as this in the boudoir of Madame Bourigeau?"

"It would say, I think," answered madame, with an arch look at her companion, "that Mr. Casimir is a very lucky man!"

The young attorney laughed as he arose to his feet, and pressed his lips against those of his inamorata.

"Yes, a thousand times lucky, my beauty; but, really, I must tear myself away for to-night. You may expect me at eight to-morrow evening. Till then adieu!"

He pressed the ripe lips a second time, and passed noiselessly from the apartment. Evidently he was familiar with the house, and needed no one to show him the way to the street-door. He made his exit quickly and quietly, and, descending the marble steps, hastened along the deserted street in the direction of his own apartments. At that hour no one is apt to be found in the Rue de Courcelles, unless it be a policeman; yet it was not a policeman who followed swiftly and silently in the footsteps of Albert Casimir.

The young attorney had reached his own quarters in the Rue Saville, and was about to ascend the steps, when he felt a hand laid heavily on his shoulder. Turning quickly, he recognized in the uncertain light of a street-lamp the features of the Count D'Argeles. Of all men whom he would have chosen not to meet at that hour and in that place, the Count D'Argeles was the man.

"Excuse me, if I detain you a moment," said the Count in a voice which showed the effect it cost him to keep his anger under control. "May I ask you by what right you remain until such an hour as this in the house you have just quitted?"

"May I ask you, sir," returned Casimir, his face growing white with rage, "by what right you interfere with my private affairs?"

"In this instance, what you call your private affairs happen to have a close relationship to what concerns me and my honor. You have not the moment come from the presence of Madame Bourigeau. If my relations to that lady are not known to you, I have only to say that they should be, and I have them to understand that no man can leave that house at such an hour as this without answering to me personally for his conduct!"

A taunting laugh was the only reply which Albert Casimer deigned to make to these words. Burning with rage and jealousy, the Count sprang forward, and attempted to strike his rival in the face; but the latter parried the blow, and, ascending another step, turned and said:

"I presume, sir, that you consider yourself entitled to the treatment usually accorded gentlemen under such circumstances. Scoundrel as you are, I will honor you by rewarding your ruffianism with such treatment. You may expect a visit from a friend of mine in the morning. I have the pleasure of bidding you good-night, sir!"

IV.

Whatever the faults of the Count D'Argeles, cowardice was certainly not among them. He was more than ready to accept a challenge from Albert Casimir, and, that the result might be decisive, he named pistols as the weapons, and ten paces as the distance. Both men were renowned for their accuracy at shooting, and, at the distance agreed upon, it was terribly certain that one or the other would pay the penalty of his life for—what?

For Madame Bourigeau!

This woman was directly responsible for a deadly duel between two young men, both of whom, in different ways, saw before them the promise of honor in the world and keen pleasure in life. The Count D'Argeles was not in error when he told his rival that the latter should know the real relations existing between himself and Madame Bourigeau. It was a fact so notorious as to be known even by the gamin in the street. It was the Count D'Argeles who had bought and fitted up in such luxurious splendor the imposing mansion in the Rue de Courcelles; it was the Count D'Argeles who had provided for this queen of the demi-monde horses and carriages, a box at the opera, and an establishment throughout worthy of any titled dweller in the St. Germaine quarter itself; it was the Count D'Argeles who settled without a murmur the lady's extravagant bills for dresses, jewelry and laces; in a word, it was the Count D'Argeles who had placed in the hands of this dangerous woman all those coveted splendors for which a thousand of her kind stand ready to sell their souls. It was perhaps natural that in return the Count should look for fidelity on the part of the recipient of his princely generosity. But fidelity was a trait which did not enter into the character of Madame Bourigeau. While accepting with languid grace all that the Count D'Argeles could lavish upon her, she bestowed her affections—or what in such a nature nearest corresponds with affection—upon the young attorney Albert Casimir. This man, although about the same age as the Count D'Argeles was unlike him in all else. The one was the courted child of fortune and rank, whose life had been a continual round of pleasure, and whose path had been strewn with all the flowers fate has to give; the other had fought his way by dint of laborious study, unfavoring circumstances and raising himself to an honorable position in an arduous profession. And yet these two men, standing as the types of such strongly contrasted lots in life, had both been brought to the feet of the fascinating woman whom the world knew as Madame Bourigeau.

It was a chill November morning when, under a leaden sky, two close carriages drew up in a lonely field in the outskirts of Paris. Four men alighted from each of the vehicles, and proceeded hastily and in silence to the accomplishment of the work before them. Two sets of dueling pistols and two surgeons' cases were taken from the carriages. The men grouped themselves in two knots, talking but little, and that in subdued voices. The dreary leaden sky was in keeping with the spirits of all. They knew that the occasion was a solemn one, even unto the solemnity of death.

When the distance had been paced off, and all the preliminaries attended to, two men stepped out and faced each other, each with a pistol in hand. These men were the Count D'Argeles and Albert Casimir.

"Are you ready?" came the voice of the second. Then a moment's death-like silence, then a voice again:

"One—two—three—fire!"

Simultaneously two reports rang out in the morning air. The next instant, the Count D'Argeles staggered forward and fell, face downwards, to the earth. He uttered no word, no groan. The bullet had pierced his heart, and he died almost instantly. Casimir had escaped unharmed. The surgeons and seconds rushed forward and raised the prostrate form of the Count. One of the physicians tore off coat, vest and shirt, the better to prosecute the examination. Just then, Casimir, who was being led to the carriage by his own seconds, caught sight of the Count's bare arm, which was lying outstretched on the turf. It was a white, shapely arm, and but a moment ago powerful in its strength. Casimir shook himself free of his guard, threw himself on the ground by the side of his dead rival. He seized the arm in his hands, and with an expression of indescribable agony pointed to a mark well up toward the shoulder.

It was a small cross pricked into the flesh with India ink.

"Look, look, all of you!" cried the desperate Casimir in a hoarse, unnatural voice. "Do you see this cross? Do you know what it means? It means that I—I, Albert Du Chaluse, for there is no such person as Albert Casimir—it means that I have murdered my brother, Bernard Du Chaluse. Murdered him! Murdered him!"

V.

Paris forgets with amazing facility. For the moment it was shocked over the death of the Count D'Argeles, and for a moment it wondered at the sudden disappearance of the rising young attorney Albert Casimir. But it forgot them both ere another year rolled round. As for Madame Bourigeau, it could well afford to forget her, as she sank into wretched obscurity immediately upon the death of the Count. What became of her no one knew. Some said her body was found in the Seine. Some said she had gone to America. It mattered little, so long as her brief glory was quenched.

But Albert Casimir, although forgotten in the gay capital, lived on for many years after that terrible November day. Could those who pictured to themselves the unmarked grave in the cemetery at Fontainebleau as containing the dust of some beautiful woman have known, in fact, it held the mortal remains of the man whom the world called the Count D'Argeles, the knowledge might have shattered the romance they loved to weave about the good Brother Benoni. Yet this same knowledge would have served only to deepen the mystery which enveloped the Sad Monk of Fontainebleau.

Qualifying for Office.

One of the latest yarns from Texas is that of a man who had an interview with a local editor to complain of his name being incorrectly given in the paper: "I—have—come—to—see—about—this—Recorder's—court—business," he gasped painfully. "It's the rule to publish the names of all those who get drunk and are fined. Can't make any exception in your case." "That's not what I am complaining of. I want my name in the paper as being drunk; but you got my initials wrong. I am going to run for a city office, and I wanted to use that issue of *The News* as a campaign document. It would have made me popular among the boys, and here you go and get my name wrong, and some other fellow will get credit for it." "Well, what do you want?" "I want to be vindicated. I want you to come out in a card stating it was me, John Snooks, not Isaac Snooks, as you have it, who got drunk and smashed a gas-lamp. I want to be understood by the voters that I was the man six policemen took three-quarters of an hour to take to the lock-up, a distance of only 150 yards. I've been slandered, and if I am not put before the public in my true light I'll bring a suit for damages. That's what I got drunk for, was to get my name in the paper, so people would know I am duly qualified."

IT IS SAID that what makes a hen look like a penny when she is sitting on a fence is because she has a head on one side and a tail on the other.

"THE SENTENCE is that ye be hanged," said a Judge to a poor criminal, "and I hope it will be a warning to you."

THE COQUETTE.

WRITTEN FOR THE NEW YORK CLIPPER.

She wore away my proudest kiss
'Mid reveling and mirth,
When Heaven's joys the nearer seemed,
And far the cares of earth.

Her lips to mine a moment pressed,
A suction then of air,
And softly followed a report
From rose-hued lips so fair.

Oh, how that low love booming set
My heart-strings all awry!
The shot was accurate, and went
Straight to my heart's bull's-eye.

Her blushing cheek somehow conveyed
To me her work of art.
Her weapon was two puckered lips,
Her arrow poison's dart.

O. R. BEERS.

A BULL-FIGHTER'S ORDEAL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NATHAN D. URNER.

There was at least one of the torreros engaged in the recent ridiculous attempts to introduce bull-fighting, as a regular entertainment, in New York, who must have been, I am sure, as much disgusted with the miserably tame and ludicrous performances as any one of the spectators who mocked and jeered at them.

I refer to the chief espada, or matador, Valdemoro. It certainly was not his fault or that of his companions that the bulls could not be goaded into ferocity, or that the public sentiment, as exemplified in Mr. Bergh, should have insisted on eliminating from the performances the bloodthirstiness which constitutes their chief attraction in a Madrid arena; no doubt not that they would have made a much more exciting show for us. There is, at all events, no question about Valdemoro's past bull-fighting career having been replete with dangerous and terrible adventures, and one incident of it that I am about to relate cannot but be of intense interest to the general reader.

It was related to me by a veracious Spanish gentleman, at present a resident of New York. He knows Valdemoro well, was living in Madrid at the time the incident occurred, and says that to this day the terrible scene in which the matador figured remains one of the most exciting traditions pertaining to the arena there.

The coronation of King Alfonso was the occasion of various and extensive festivities, prominent among which was to be the inevitable bull-fight, and on a scale such as had not been known in the Spanish capital for years. The kingdom was ransacked for the most ferocious and ferocious animals—picadors, chulillos, banderilleros and other minor characters were far in excess of the demand, thus enabling the Intendente to make an admirable selection of only the most tried and skilful men; but the matter of chief interest, or matadors, there were scarcely enough to meet the requirements of the entertainment.

Indeed, so difficult and dangerous is the duty devolving upon the latter that there are never very many noted ones available at any one time, and on the present occasion there were but four considered worthy of taking part in the royal show. These were Valdemoro, Barrantez, Allanda do and Estrella.

Alert, dextrous, and of proved valor, they each had their hosts of public admirers, while the first-named especially was as much idolized by the fair sex as was ever any celebrated tenor of the opera in Paris or New York. His flashing sword had never been known to miss its fatal thrust at the critical moment. Bouquets and other enthusiastic offerings fairly darkened the air after one of his *chef d'œuvres* of the arena; he had a greater collection of valuable fans, the results of these ovations, than any other matador in all Spain, and his waste-basket was said to overflow with scented billets on the morning following every triumph of which he was the hero.

The other torreros mentioned were of a reputation scarcely second to his own. There were just enough of them to meet the requirements of the gala occasion under consideration, and an immense success was anticipated, inasmuch as never before had these four celebrities been brought together in the same engagement.

Imagine, then, the sort of panic that was created on the very morning preceding the event, when it was rumored that the great Valdemoro would refuse to take part.

The Intendente was in an agony of perturbation, and lost no time in seeking an interview with Valdemoro, who reluctantly confirmed the report.

"I shall not enter the arena to-day, senor," said the latter calmly, "as the interruption has been prepared for me among the spectators which might seriously endanger my success; and my reputation is too hard-earned and valuable to be risked for a caprice."

"Caprice! What caprice? No interruption should take place. Would not the great matador explain himself more fully? No, for a long time he would not; but at last, with a great deal of reluctance, he consented to do so.

His sweetheart, a widged lady-love, the Senorita Carmen Rosas, was terribly jealous of a new conquest of his, the Senora Alicia Gonzago, widow of the Intendente of the royal stables. Both were to be present among the spectators, and the former had declared that Valdemoro, if he "looked" at her once so much as raised a smiling glance at her rival, she would contrive some treachery by which disaster and disgrace should befall him in the arena. How could he say raising his eyes to those of the senora, which were confessedly the most beguiling and lustrous in Madrid? The thing was impossible, especially if her smile should accompany her glance, as it was certain to do. And then what remained for a high-spirited man like Carmen? She was a terrible woman. Her jealousy would stop at nothing. She had friends among the picadors and chulillos, any of whom could be bribed to annoy and harass a matador at her fair bidding. No; the safest plan for Valdemoro was to keep out of the arena, else it would be like tempting fate itself.

He remained in this determination for some time, and was only at last induced to alter it by the most lavish promises. Into the Intendente, that the dreaded senorita should be subjected to secret and vigilant espionage throughout the performance, while care should be taken that not one of the minor bull-fighters in any way interested in her cause. Perhaps some delicately hinted threats of applying for an order from royalty itself, to compel the matador's decision in favor of participation, in case of continued obstinacy, were also employed, for at last Valdemoro finally consented not to disappoint the populace, though with many misgivings—for which there was reason enough, as will presently be seen—and the customary preparations for the bull-fight were not marred with any further fears for its complete success.

The eventful afternoon arrived, the amphitheatre being filled to suffocation fully three hours in advance of the show, and seats commanding the highest prices.

Apparently, all Madrid was present, together with a noble sprinkling from the surrounding provinces. Persons without money had borrowed enough to pay their way in, and filled the lower orders, attended by their gallants, were brilliant in their gala costumes, and good-naturedly noisy in their anticipations. The boxes were filled with beautiful ladies and their lovers, each with a red rose in her hair and a red rose pinned to her left breast. There was such a multitudinous fluttering of fans as an autumnal forest might make with its bright leaves in a fresh wind.

The young King himself had consented to officiate as the president of the fete; and as he entered the royal box, accompanied by his newly-married Queen, and followed by brilliantly-costumed, gorgeously-decorated attendants of both sexes, there was a tremendous outburst of applause, and even the vivid sunshine that flooded the arena seemed to grow more flashing for the august presence.

Then there was another enthusiastic outburst as the King smilingly waved his handkerchief as a signal.

There was a jubilant fanfare of the trumpets. An officer in the costume of Philip V sparred his prancing steed right under the President's box, and held out his plumed hat, into which was dropped from the Queen's own hand the key to the toril, or the pen in which the bulls were confined. The officer galloped away, and tossed the key to the chief of the band of bull-fighters, who soon began at once to deploy and salute in front of the President's box in the dazzling and romantic procession called the *desp-ja*.

First came the matadors Valdemoro, Barrantez, Allanda and Estrella, their gorgeous costumes blazing in the sunlight, and each attended by his cuadrilla, or assistant. Then came the chulillos, whose duty was to distract and tire the bull by the incessant flaunting of their red cloaks. These were followed by the banderilleros, provided with darts for throwing into the bull's skin. The picadors, mounted on miserable ten-dollar horses, but looking gallant enough in their costumes of yellow leather, stiff-brimmed sombreros and iron-armored leggings, followed those on foot, the procession being closed by the mulillas, or mules, covered with parti-colored blankets and laden with trolley little bells, which were to drag the dead bulls and horses from the arena.

Then, after the President had been saluted, and the mulillas had been trotted out of sight, there was a final signal from the trumpets, and, amid an enthusiastic outburst from the assembled multitude, the bull-fighting was fairly inaugurated.

I shall not attempt a detailed description of scenes with which so many other writers have made the reader familiar.

Suffice it to say that bull after bull was disposed of after the sanguinary and brutal fashion that is conventionally approved in Madrid. Horses were gored, picadors overthrown, chulillos put to flight, banderilleros driven to desperation, and there was not wanting any of the elements of success.

The four matadors had, one after another, covered themselves with glory to the admiration of their respective partisans in the seats and stalls. Each had successfully snatched two bulls by a perfect, heart-piercing thrust from their shining Toledo blades. And it was at last announced that the festivities would conclude with a crowning contest, for which the fiercest and most formidable bull had been reserved, and in which the renowned Valdemoro would have the honor of winding up the ceremonies.

Up to this time Valdemoro, though twice the recipient of immense applause, together with the customary shower of bouquets, cigars, fans, and even hats and cloaks, as testimonials to his valor, had not ventured to raise his eyes to the box in which he knew, by a sort of instinct, that both the Senorita Carmen and the Senora Alicia must be sitting in close proximity to each other, and the latter subjected to the most subtle and intense espionage on the part of her jealous rival. But now, as all these manifestations of delight ceased in the arena, with the exception of two picadors, one chulillo and one banderillero, who were deputed to assist him in the crowning contest, he could not refrain from lifting a swift, inquiring glance to that particular box.

Yes; there, sure enough, was the beautiful widow! And she no sooner caught the regard from him for which she had, doubtless, hungered from the very first, than her face brightened with smiles, her opulent dark eyes flashed upon him a passionate look, and he saw her bend her face behind her fan to kiss the red rose at her breast, with a gesture whose significance there was no mistaking.

Valdemoro's heart beat furiously, and, as he felt the tell-tale blush of responsive passion mounting over his face, he would willingly have dissembled just then the rapture to which he was a prey. But he was too late. Before he could turn away his eyes he saw that the mute interchange of love had been duly noted by another handsome woman, who was seated at the other end of the same bench on which the senora was sitting, and who at once fastened upon him a glance so instinct with burning, jealous vengefulness, that it seemed to scorch him to the very soul. He also saw that this woman (who was none other than Carmen) made a swift and significant gesture in the direction of the arena, and had just time to note that it was responded to by the chulillo who was to assist him in the coming contest, when the trumpet sounded, the door of the toril was thrown open, and the last bull bounded into full view.

There was scant time now for reflection, for the picadors were already engaging the bull—a magnificent Andalusian, jet-black, with eyes of fire, wide-spreading horns, and intense taurian vigor and rage displayed in every puff of his distended nostrils and every lashing movement of his long, bushy tail—and the other torreros were seeking momentary safety at the sides; but a sudden revelation as to the intention of the slighted Carmen flashed across Valdemoro's perception. He for the first time perceived that the chulillo who had responded to her signal, and upon whose assistance he would chiefly depend in the final struggle, was none other than one of the senorita's former admirers, who had been heard to say that he would cheerfully go through fire and water to recover the regard which she had finally bestowed upon the popular matador to the exclusion of all others a year or two before.

"Look you, Manuel!" muttered Valdemoro between his clenched teeth, as he sidled up alongside of the chulillo at the side of the arena for a single instant; "a single false thrust, and I will put-in-Bay. I am awful dry about this time o' day."

I offered to pour some water over him to wet him up, but he sweetly declined and looked across the rolling bay and said:

"When we caught sight of the British fleet off there, the Commodore left it to me whether we should run or fight. The odds were against us, but I wanted to see a little fun, and so I advised him to pitch in. Just as true as you sit there, if I had said run, our fleet would have skulked away without firing a shot. I never got any credit for it, but I never asked it. An American citizen should receive no praise for doing his duty. That's the kind of a Dutch oven I am. You never drink wine, do you?"

I told him I never did except on holidays, and after he had counted up the weeks to Thanksgiving he dreamily continued:

"Perry wanted me to take command of the ship, but I refused. I wanted to be free to do a little shooting on my own account. As soon as I gave the word we bore down on the British, and the fight began. Perry was as white as a ghost, and this American nation can never be too thankful that I was there to brace him up. It was just about such a hot day as to-day, and I was just about as dry as I am now. You haven't a dime about you, eh?"

I assured him that I hadn't had a cent in my pocket for six months, and he wiped away a tear of sympathy and went on:

"I tell you, Smith's hair stood up when he saw us coming down on him."

"Smith?"

"Yes, Smith, the commander of the British fleet. Guess you never read my log, the fight, did you? We didn't give him no chance to tun us off but slambanged away as fast as we could load and fire, and you know the result. When the fight was over and Perry realized our good fortune, he threw his arms around me and cried like a child. Yes, he cried like a child, and then we took a drink. Couldn't you stand the Bazaar man off for a couple of inebriates?"

I couldn't. I was a stranger, and I lacked cheek. Then I asked him about that famous dispatch: "We have met the enemy and they are ours."

"All bosh—every word bosh," he replied. "I was the bearer of that dispatch myself, and I was leaning on Perry's shoulder when he wrote it. It read as follows: 'I have licked Smith out of his boots, and whatever the bearer wants to drink can be charged to my account.' That's it, word for word. You never carry a bottle with you, eh?"

I gave him my neuralgia remedy, but he threw it after me and hit me in the back after taking one swallow. I don't want to be suspicious of human nature, but yet I believe that old man wasn't exactly what he ought to be. M. QUAD.

A DOUBLE-SHELL RACE—Clams.

A DIFFERENCE OF TASTE.

WRITTEN FOR THE NEW YORK CLIPPER.

We wonder at Chin-Chin, his taste—
How he can even his dishes *Paris*,
Much less devour (the nasty baste)
And *swallow* nests without a leek in—
How never *quail* before a *pate*,
Nor *duck* before a noisy *quack*—
How *gobble* infant turkeys up
Before they're even out the sack—
How get away with toads and frogs,
And even deem them rather nice;
Then "shute in" frogs and pollywogs,
And lick his *chops* o'er fat stewed mice.
We—merely citizens of the terrestrial—
Gaze with affright, they feed so rash,
And deem them aught but beings celestial—
And yet we dare to feed on hash! H. L. W.

ABSENCE OF MIND.

WRITTEN FOR THE NEW YORK CLIPPER,
BY GEORGE J. MANSON.

I do not know that I have ever seen what may be called a philosophical definition of absent-mindedness, nor in an age where scientific reasons are attempted to be given for all classes of phenomena have I noticed any cause assigned for the existence of the infirmity. Briefly, I take it, to be absent-minded simply means to be, for the moment, without mind; in other words, it implies a want of thought. I know a young lady who is continually losing fans, gloves and veils. I have never known her to keep one of those articles more than a week. She leaves them in cars, restaurants, theatres, or wherever she may happen to be. And why? Simply from want of thought, as she confesses. Becoming interested in conversation or the scenery about her, she forgets all about such trifling cares, and only remembers them when brought the articles along when she finds the necessity arising for using them. Here absent-mindedness does not extend to such a depth as some funny cases I recall. For instance, she is not so bad as the girl that blew her lover out of doors, and then kissed the cannon; or the young lady who threw herself into the box at the post-office instead of her letter, and who did not discover her mistake until the clerk asked her if she were single. Or the inebriate who was visited by a temperance agent as he was about to take down his morning bitters, and who kicked the decanter out of doors and swallowed the agent. Or the gentleman who, in a hurry to get to a party, pulled his kid-gloves over his stockings, and put his pumps upon his hands, and who did not find out his mistake until after he had offered his foot to dance with the hostess. Or the Vermont wagoner going to market, who lifted his horse into the wagon, and tackled himself up in the traces, and who did not discover his error until he endeavored to neigh. Nor is this young lady, expensive luxury though she is, so bad as the man who got in a barber's chair, pinned the newspaper round his neck, and began to read the towel.

Another case, each more favorable breeze, and so reach his destined port in safety. Events now transpiring in Eastern Europe may solve the question of Sclavonic independence in a manner vastly different from that contemplated by the great Peace Party who visited this country in the 1850-1; and though his political aspirations, which then disturbed the equilibrium of a continent, have ceased to exist with the necessity which evoked them, he will yet be long remembered in this country as the original cause—not the originator—of a revolution as peaceful and permanent as it was wide-spread and useful. And here, in, to resume our metaphor, did a quaking mariner launch his frail craft upon the treacherous shoals of incapacity and drop anchor in the safe and capacious harbor of good success.

Harry Lindsay at the age of thirty had become the possessor—beside the previously-acquired gifts of a good education and fair morals—of a scantily-filled purse and a declining business at the lower end of a broad street, which was then being rapidly depleted of its many retail stores and elegant mansions to make way for the spacious edifices which the exigencies of commerce have since erected. That industrious little quadruped which formerly built dams (occasionally adding an *n* when he encountered a tree or log too tough for his teeth), and whose fur, deftly manipulated by trained hands, had long furnished elegant crowns to the caputs of American sovereigns, but wearied of his thankless task and incontinently fled before the swift-coming dams—stone and otherwise—of advancing civilization, and substitutes therefor were few and often unavailable. The portly Oakes and "the Widows" Brady and other "well-stocked" members of the hatters' guild, had emigrated with the tide of population, and Harry was left in the once-busy and thriving locality to "think upon the past and sigh alone," which he often did to little purpose.

Ah! you anticipate me! Yes, with his other troubles, Harry was in love! It was the true, pure affection which comes in holy emotion to man or woman but once in a lifetime, and he treasured it as a gem too precious to be inclosed in unworthy setting. And yet Bertha Bedloe was a danseuse at the Apollo Theatre—a position not always looked upon as one calculated to excite the high respect of mankind in general, and Harry's pristine beauty, encased in glass, labeled in letters of gold, and placed in the elegant show-windows of the ever-popular Tom Florence, along with a military undress and a civilian specimen of this new triumph of the hatter's art.

And thus it was that a woman's tact and affection saved her lover's fortunes from wreck, and the unsuccessful Magyar revolutionist became the successful agent of a revolution more wonderfully beneficent than any of which he ever dreamed; for the vast population of the Western World quietly adopted, and have ever since worn with grateful satisfaction, THE FELT HAT. IOTA.

Frankford, Phila., Aug., 1880.

TO AMY LEE, IN LEADVILLE, COLORADO.

WRITTEN FOR THE NEW YORK CLIPPER.

'Tis a little leaf from a lover's heart,
To a treasure as rare as a pearl;
This world would be a blank to me
Without a girl—a charming girl.
So young, so wise—in short, they say
Thy gifts the public all can see;
Thy sunny smile like lark and nightingale,
My darling little Amy Lee.

We think of thee, so far away,
And wish thee back, thy grace
Charms us in "Enchantment,"
Where none can fill thy place.
Your Madelon perfection is,
Your Fish-girl, all could see,
As "pretty as a picture" was,
Most rare and fair to see.

Above the flowers, below the stars,
Though bright as many, say we—
We wish one more to see thee act,
O darling Amy Lee!
But if you yet with Nobles stay
To fill the house with glee,
We'll miss thee from our Niblo's boards,
And charming Amy Lee!

New York, Oct. 30, '80. GEORGE TASWELL.

An Old Infant.

On Howard street, San Francisco, the other day, "Where are you going, my pretty maid?" asked a benevolent old gentleman, as he chucked under the chin a little tot of a six-year-old who was walking gravely along with a basket on her arm. "I'm gittee good-day, graybeard!" replied the midget simply. "My father bade me to the shambles hie for a fat haunch." "W-w-what?" ejaculated the old party. "Happy thou knowest him—the good man Skidmore?" inquired the tiny dame. "N-o o!" said the gentleman, much puzzled at the evident earnestness of the child. "You are a quaint little thing. Come with me, and I'll buy you some candy." "Alack! I am forbid to tarry, gentle sir! I must needs be blythe. Their patience stays upon my coming." "Good-by!" said the old gentleman. "Rest you, merry master!" And, dipping a chubby little courtesy, the mite trotted off. "Bless my soul! What an extraordinary child!" said the gentleman to a neighbor who had been looking on. "Oh! that's nothing!" replied the other. "You see, she's the daughter of Bilson, the 'heavy' man at the theatre, and I suppose they talk so much of that kind of lingo in the family that it comes natural to her. Doesn't hear anything else, you see."

ATHLETIC.

MONTGOMERY ATHLETIC CLUB.

On Oct. 30 the Fall games of this club were held on the grounds of the Caledonian Club, Jersey City Heights, N. J. The weather was favorable, but the track, which is less than an eighth of a mile in circumference, with difficult turns, was in fair condition only. Return:

One-hundred-yard handicap run—First trial heats—First heat: J. S. Voorhees, M. A. C. (3rd), 1, in 10⅜s.; G. R. Smith, A. A. C. (4). 2; L. H. Wales, Orange, N. J. (8), 3. Second heat: P. St. G. Bissell, Manhattan A. C. (6), 1, in 10¼s.; H. Curtis, Acme A. C. (9), 2; F. B. Biddulph, Bloomfield, N. J. (8), 3. Third heat: L. E. Myers, Manhattan A. C. (scratch), 1; F. E. Mettam, Bayonne R. A. (7), 2. Fourth heat: W. Storm, Manhattan A. C. (4), 1; H. Weise, Union A. C. (8), 2. Second round, first heat: Bissell 1, in 10⅜s.; Smith, 2; Voorhees, 3. Second heat: Myers, 1, in 10¼s.; Mettam, 2; Wiese, 3. Final heat: Myers, 1, in 10⅛s.; Mettam, 2; Bissell, 3.

Two-mile bicycle-race—F. F. Bruner, Manhattan B. C. (30yds.), 1, in 8m. 23 5-8s.; W. H. Blight, Bayonne, N. J. (75), 2. M. Lazare, Mercury B. C. (50), fell and broke his leg.

One-mile walk—J. Knowles, Adelphi A. C. (25s.), 1, in 7m. 15s.; J. Bulloss, Pastime A. C. (15), 2, in 7m. 14⅛s.

Three-hundred-yard hurdle-race—First heat: J. S. Voorhees, Manhattan A. C. (7yds.), 1, in 43⅞s.; J. McKinnery, Empire City A. C. (5), 2. Second heat: H. M. Stone, Pastime A. C. (7yds.), 1, in 43¾s.; H. Alsheimer, Empire City A. C. (scratch), 2. Final heat: Voorhees, 1, in 40⅜s.; Alsheimer, 2; Stone, 3.

Quarter-mile run—First heat: H. P. Todd, Manhattan A. C. (68yds.), 1, in 52⅜s.; L. H. Wales, Orange, N. J. (55), 2; W. Storm, Manhattan A. C. (45), 3. Second heat: G. Davies, Adelphi A. C. (50), 1, in 54⅜s.; R. J. Berry, S. A. A. C. of J. C. (55), 2; H. Fredericks, Manhattan A. C. (40), 3. Final heat: Todd, 1, in 49⅜s.; Wales, 2; Berry, 3.

Three-mile run—E. McCaffery, M. A. C., 1, in 16m. 44⅛s.; H. Fredericks, M. A. C., 2; J. Kinsley Passaic, N. J., 3; James Fitz Henry, Jersey City 4.

Two-hundred-and-twenty-yards run—First heat: A. Rickardo

THLETIC:

RY ATHLETIC CLUB.

ll games of this club were held the Caledonian Club, Jersey City e weather was favorable, but the than an eighth of a mile in cir- difficult turns, was in fair con- rn:

d handicap-run.—First trial: J. S. Voorhees, M. A. C. (1yd.), 1, ith; A. A. C. (4), 2; L. B. Wales, Second heat: F. St. G. Bissell, (6), 1, in 10⅝s.; H. Curtis, Acme dalquith, Bloomfield, N. J. (8), 2. lyers, Manhattan A. C. (scratch), ayonne R. A. (7), 2. Fourth heat: an A. C. (4), 1; L. Weise, Union d round, first heat: Bissell, 1, in oorhees, 3. Second heat: Myers, am, 2; Wiese, 3. Final heat: Scotham, 2; Bissell, 3.

-race.—P. F. Bruner, Manhattan n 8m. 23 5-8s.; W. H. Blighe,). 2. M. Lazare, Mercury B. C. his leg.

J. Knowles, Adelphi A. C. (25s.), Bulloss, Pastime A. C. (15), 2, in

ard hurdle-race.—First heat: J. attan A. C. (7yds.), 1, in 43⅘s.; pire City A. C. (5), 2. Second astime A. C. (7yds.), 3. In 43⅘s.; pire City A. C. (scratch), 3. ces, 1, in 40⅗s.; Alsheimer, 2;

—First heat: H. P. Todd, Man- ds.), 1, in 52⅘s.; L. B. Wales, 2; W. Storm, Manhattan A. C. t; G. Davies, Adelphi A. C. (5s), erry, S. A. A. C. of J. C. (5s), 2; hattan A. C. (4s), 3. Final heat: Wales, 2; Berry, 3. E. McCaffrey, M. A. C., 1, in dericks, M. A. C., 2; J. Kinsley, mes Fitz Henry, Jersey City, 4.

nd-twenty-yards run.—First Orange, N. J. (22½ds.), 1, in 24¾s.; nne R. A. (15), 2. Second heat: C. (scratch), 1, in 24¾s.; C. J. (15), 2. Third heat: W. K. Stew- 1, in 25¾s.; G. Barwick, Clin- Weise, Union A. C. (17), 3. Final 24¾s.; Rickardo, 2; Myers, 3.

—F. P. Murray, B. A. C. (scratch), McCausland, N. S. A. C. (1m.), 2. pecial handicap.—P. J. Maus, C. 2m. 2⅝s.; E. McCaffrey, M. A. ght, M. A. C. (40), 3.

mp, exhibition.—J. S. Voorhees,

OF AN ATHLETE.

naid, a gentleman well known f fraternity of the Pacific Coast, ember of the Olympic Club of s foully murdered in a saloon in a man named William Barring- well known among the Eastern visited that coast, for they have pitality. He was considered the xer in 'Frisco, as exceedingly ves, as such boxers as Billy Mad- will attest. From boyhood he in the firm of Blake, Robbins & his death he was not only their it was the reality to the end. s funeral took place on the 10th auspices of the Knights of -room was inadequate for the the friends of deceased. The re- ed in a casket covered with l the symbols of grief—the shat- anchor, the wreath, the pillow e wrought in flowers, the coffin ered with them. As the mur- vorably known to the printers, stationers, these crafts were . There were twelve pallbear- legates from the Olympic Club, printers, Blake, Robbins & Co., as follows: From Union Lodge, P. J. Keenan, H. C. Steffens and m the Olympic Club, C. H. Shat- 18s.; Alexander Sinclair and om the Printers' and Bookbind- D. Hicks and James Shean; from o.'s establishment, where deceas- yed, Walter Witham and F. L. was a pupil of Peter Fagan, P. a note to us says: "He was A gentleman beloved by every- : as harmless as a child, and er than himself. He was char- only child, an aged mother he was torn by a bullet fired from s of a man to whose family he at ring assistance. The case is so me to think of it."

D ATHLETIC CLUB.

of this club were held on the rack at Stamford, Ct., Oct. 16 given:

1 run.—First heat: J. Voor- fact undoubtedly affected the receipts to a consid- erable extent. The first event was the Merchants' Stakes, a sweepstakes for two-year-olds, $250 each, $100 forfeit, $1,500 added, of which $500 to second, third saving the stake, one mile. Much of the in- terest which had been felt in this race was lost when it became known that Spinaway, Brambaletta and Hindoo were too much affected by the prevailing disease to start. Four ran, of whom Ripple (90) was the favorite; but he finished last, the winner turning up in Thora (97), who passed the post one length ahead of Crickmore (99), who was three lengths before Spark (99). Time, 1:44⅘..... The Dixie Stakes for three-year-olds, one mile, $1,500 added, $500 to second and the third to save his stake, two miles, was the second event, and for this only three appeared, Luke Blackburn and Sen- sation being the principal non-starters. The race was a gift to Grenada (110), who quickly showed the easiest of winners, eight lengths in advance of Oden (110), who was three lengths in front of Fern- cliff (110). Time, 3:38....A race of two-mile heats, $600, was next, and was easily taken by the favor- ite, Glenmore (114), in 3:46, 3:40¼. Lucy Glitters, who was beaten by two lengths in the first heat, and Surge (118) second by a like distance in the next, Mintzer (118) was third in both.....The racing was wound up with a steeplechase, $300, welter-weights, a mile and a half, which was won by the favorite, Pomeroy (151), who was eight lengths in front of Lizzie D. (151) at the close, Day Star (154) third. Time, 4:03.

There were more people present on the 20th, when the weather continued fine and the track fast. The first race was a mile dash, $200, which was han- dily won by Ohio Boy (115), two lengths behind whom came Captain Wragge (96), four lengths in front of Statesman (105). Dawn (92), who had sold as favor- ite, finishing fourth. Time, 1:47..... The second race was a dash of a mile and a quarter, $300, for all ages, for which Parole (115) was a big favorite over the field, and he won without fully extending himself by two lengths from Ko-alie (92), who was four lengths ahead of Fawnee (105). Time, 2:13. The third event was the Pimlico Stakes, $50 each, $800 added, of which $200 to second, the third saving his stake, two miles and a furlong. The only starters were Monitor (120) and Uncas (115), ridden respectively by Hughes and Shauer, and the betting was very heavy, Monitor at first selling the favorite, but the quotations just before the start were at evens. Monitor got off with the lead, and was never headed, while his jockey did not at any time use the whip, although Uncas was belabored and spurred soundly as they came up the homestretch. Monitor passed under the wire three parts of a length ahead in 3:44½, which is a second faster than the distance was ever before run, Aristides, the same age (4yrs.), and with only 104lb up having run it in 3:45½ at Lexington, Ky., May 10, 1876. .....The closing race of the afternoon was one of mile neats, $300, three-year-olds, for which Odin (90) was a hot favorite but he couldn't get better than second place in either heat, both being won by Belle of the West (92), the winning distance in each being two lengths. Ingomar (92) was third, and Ella Warfield (92) last. Time, 1:44½, 1:45.

The weather on the 21st was threatening, but there was a large crowd present. The first race was for all ages, one mile, and there was spirited betting between the backers of Parole (102), Check- mate (102) and Gabriel (105), the former being the favorite and proving equal to the task of winning from two such fliers, by finishing four lengths ahead of Gabriel, who led Checkmate a length. Time, 1:42. .....The Vestal Stakes, for three-year- old fillies, $25 each, $500 added, a mile and a half, was easily won by Glidelia (117), four lengths be- fore Lavacca (107), who was a dozen lengths in front of Emily F. (112). Time, 2:43.....The Central Stakes, for two-year-olds, $50 each, $600 added, one mile, was won with the utmost ease by Crickmore (97) from his only opponent, By- line-way (97), in the fast time of 1:44⅖, which has been beaten by a two-year-old once only, Hindoo having run the distance last year in 1:44..... The next race was the Compensation Purse, $400 to first, $50 to second, mile heats, for which Rosalie (87) was the favorite, with Boardman (102) for sec- ond choice, but the race fell to Edwin A. (120), af- ter losing the first heat to Rosalie, who was second in both of the others. Time, 1:46, 1:46, 1:53.....The Grand Handicap Steeplechase, $500 to first, $100 to second, $50 to third, about two miles and a half, was the last race, and was won by two lengths by Bertha (145), with Lizzie D. (130—the favorite) sec- ond, Disturbance (150) a bad third. Time, 5:29. Rain caused a postponement of the last race for the 22d, a report of which will be found upon an inside page.

TROTTING IN RHODE ISLAND.

The Fall meeting of the Narragansett Park Trot- ting Association, Cranston, R. I., was held last week, commencing Oct. 19, with a double-team race, for Providence horses and running mates, mile heats, three in five, which was won by Barna- by's Billy B. (dun), in 2:21, 2:21, 2:14¾. Com- stock's Henry S. and mate second in each heat, Atwell's Dickard and mate third. The second race was for 2:50 horses, and was won by Brown's Maud B., Jim Jackson taking the second heat and money; Farmer Boy third. Time, 2:48, 2:47¾, 2:48, 2:48.....On the 20th the first event was also be- tween horses of the 2:50 class, $300, and was won by Woodruff's Ika in 2:34¾, 2:34, 2:32¼. General Custer securing second and money, Boston Boy third, and Prince fourth. This was followed by a trot between 2:24 horses, for $500, Dougherty's Florence winning all but the second heat, which was taken by Lady Foxie, John Hall winning third money and Frank Munson fourth. Time, 2:26¾, 2:24¾, 2:26, 2:25¾.....Horses that had never trotted better than 2:29 were the first to appear on the 21st, in a race for $400, Foster's Billy D. taking the first, fourth and fifth heats and first money, Helene the second heat and money, Spruce the third heat and prize, and Lady Martin becoming entitled to the fourth money. Time, 2:26, 2:27, 2:27½, 2:28½, 2:28. The second race was for 2:32 horses, $300 and was won by Brooklin's Jennie W. after losing the first heat to Pickwick (who secured third money) and the second to Arthur T. (winder of second money). Dan Wood was fourth. Time, 2:29½, 2:31¾, 2:31¾, 2:31, 2:34. Rain pre- vented racing on the 22d. See an inside page for an account of the postponed events.

BERRYESSA, we are informed by an Associated- press dispatch, ran a half-mile in 48⅝sec. on the Santa Rosa, Cal., track, Oct. 20. Rosa done in a dash of that distance with Jim Lick, and is the best time ever made on the Pacific coast. The fastest time on record is 47¾sec., made by Olitipa, at two years old, carrying 97lb, Saratoga, N. Y., in 1874.

MISS EMMA JEWETT of Minnesota defeated Miss Minnie Pinneo of Colorado in a twenty-mile riding- race, changing horses at will, on the race-track at Louisville, Ky., Oct. 20. Time, 51min. 6sec.

BASEBALL.

METROPOLITAN vs. CHICAGO.

The champions of 1880—the Chicago White Stock- ings—appeared in Brooklyn, N. Y., Oct. 19, for the first time in several years. The occasion was their first match with the Metropolitan Club of New York, and the expectation of a good game led to the assemblage of about five hundred people at the Union Grounds, despite the cold westerly wind which prevailed, the chilly weather making it un- pleasant for the spectators, and bad for sharp field- ing. The Metropolitans were out in their full strength, with Deasley and Ward as their battery; but, either overawed by the prestige of the Chi- cagos or lacking confidence, they failed to play up to the high mark of the Troy games, and the result of the contest was an easy victory for the visitors, by a score of 10 to 1 in a seven-innings game. The Chicagos came on the field minus the services of Flint and Goldsmith, Piercey of San Francisco playing at right field in the place of the absent ninth man, and Corcoran pitching and Kelly catch- ing. They were attired in their neat uniform of dark blue, with white stockings, in which they looked better than in any the club nine have ever before worn.

The Metropolitans went to the bat first, and their first three strikers were easily pitched out by Cor- coran. Then the Chicagos faced Ward's pitching, Dalrymple leading off with a hot bounder to Ward, who threw him out well. Gore had a life given him by Brady, and on Williamson's good hit to right field two bases were occupied. Gore tried to steal third, and but for Foley's dropping the ball well thrown to him by Deasley he would have been put out. As it was, Gore had a life given him, and on another throw to Foley the ball struck him as he was running back to third, and, glancing off, enabled him to get home. Williamson, however, in trying to reach second, was thrown out by Foley to Nelson, Kelly being third out by a fly-ball to Nelson. Ester opened with a ball to Anson, who fumbled it, and, though Corcoran ran to first to take the ball, a bad throw-in made a second error. Nelson then hit a liner to Corcoran, who held it prettily, and caught Ester at first base on a double-play, Hawes ending the inning with a ball to Anson. Now began as pretty a display of really skillful bat- ting as we have seen for some time past. An- son saw that, though the wind was blowing in from the outfield, and therefore would cause high fly-balls to be checked in their way to the outfield, the Metropolitan captain kept his outfielders standing out for long hits, and so he posted his batsmen to hit accordingly, and they did so with telling effect, Anson leading off with a safe high ball to right field, too short for Hawes to catch, and, after Burns had tried to hit over Brady's head safely and had been well caught, Corcoran followed with an easy hit ball, which fell safe in Kennedy's field, he being too far out. Piercy was next, and Ward pitched him out. Then Quest faced for right field, and hit safely there, and Dalrymple followed Corcoran's lead and popped up a safe one over short-stop's head, Gore following with a pretty bounder to reach. Thus three well-earned runs had been scored by first-class batting—none of your efforts at home- runs, but skillful handling of the ash in making paying base-hits. Williamson waited for a good ball to hit, but, not getting one, took his base on called balls, and Kelly ended the in- ning with a ball to Nelson, the score standing at 4 to 1 in favor of the Chicagos. It was not in their batting alone that the Chicago team played finely, but also in their base-running and fielding. A runner did not stay to be told twice to go to a base, but ran down and took the chances, leaving the responsibility to the "coach." In the third in- ning Deasley opened with a ball to Quest, and was thrown out. Kennedy hit a hot-bounder to Wil- liamson, who, failing to pick the ball up clean, made a wild throw to Anson. A passed ball then gave him his second base, and Clinton's safe ball to left field gave him his third. On Brady's hit to Burns Kennedy ran home, Clinton being thrown out at second on the hit, and but for a low throw of Quest's to Anson a double-play would have been scored. Ward, however, ended the inning with a high ball to right center, which was pretty easily got for the run. In this inning Anson led off with a daisy-cutter over second base, and Burns hit a splendid grounder to right field, which Hawes failed to stop, and the ball rolled to the fence in consequence. Corcoran then hit a high foul, which Ward dropped, but picked up on the bound. Piercy followed with a safe liner to left, on which Burns came in, two runs being clean earned. The next two innings saw the score at the close of the third inning in favor of Chicago by 6 to 1 in scored runs, and 5 to 0 in earned runs. This practically gave the victory to the Chicago team; for, playing as the two nines were, there was hardly the ghost of a chance for the home-nine to recover the lost ground. One reason was that, even if the batteries were pretty evenly matched, the difference in the generalship of the two teams, and in their discipline and play- ing for the side, was altogether too much in favor of the Chicagos. It is scarcely worth while to refer to the remaining innings' play in detail, for the Metropolitans were hand- somely pitched and fielded out, for blanks in the four innings following their third, they adding but two base-hits to their score. The Chicagos, on the other hand, were given four the earned runs in the fourth inning by Hawes' dropped fly-ball, a bad muff by Nelson, a wild throw home by Ester, Corcoran's pretty grounder to right field sending in Anson and Burns, and a double-play by Nelson and Brady ending the in- ning. Afterwards the Chicagos made no special effort to score, and at the end of the seventh in- ning the game was called, as the spectators were cold and all interest in the contest had ceased. The game was fairly umpired by McCormick. It took a Brooklyn pitcher to defeat the New York nine in this match, and he did it nicely, the splendid assistance given him by the Chicago field, Kelly catching very finely. Score:

METROPAN.	T.	R.	1B.	PO.	A.	E.	CHICAGO.	T.	R.	1B.	PO.	A.	E.
Brady, 2b	3	0	0	1	3	2	Daly'mple, lf	4	1	2	1	0	0
Ward, p	3	0	0	1	3	1	Gore, c. f	4	2	2	1	0	0
Foley, 3b	3	0	1	1	1	1	Willia'son, 3b	4	1	2	1	2	0
Ester'k, 1b	3	0	0	6	0	1	Kelly, c	4	1	1	7	0	0
Nelson, s. s	3	0	0	1	2	1	Anson, 1st b	4	3	3	6	2	1
Burns, r. f	3	0	1	1	0	0	Burns, s. s	4	2	1	0	3	1
Reipschl'er, c	2	0	0	6	0	0	Corcoran, p	4	0	1	0	4	0
Kennedy, l. f	3	1	0	0	0	0	Piercy, r. f	4	0	1	2	0	0
Clinton, c. f	2	0	1	1	0	0	Quest, 2d b	3	0	2	1	2	0
Totals	27	1	4	21	11	7	Totals	37	10	13	21	9	1

Metropolitan	0	0	1	0	0	0	0	0	0—1
Chicago	4	1	0	0	0	4	0	0	0—9

Earned runs—Metropolitan, 0; Chicago, 5. First base by errors—Metropolitan, 3; Chicago, 3. Umpire, Mr. McCor- mick of the Cleveland Club. Time, 1h. 30m.

On July 23, 1870, the Mutuals of this city defeated the Chicagos at Chicago, Ill., by a score of 9 to 0, and after a lapse of ten years the Chicagos, when they met the Metropolitans for the second time, on Oct. 21, at the Polo Grounds in this city, returned the compliment by beating New York's professional nine by the same score. About seven hundred persons were present, despite the threatening as- pect of the weather and the counter-attraction of a military parade. Corcoran's very swift and wild pitching proved too much for the Metropolitans, who made but three lucky hits off him, and were unable to score a run. McGeary of the Clevelands acted as umpire, and allowed Corcoran all the lati- tude possible in his erratic delivery; while he was immeasurably severe upon Foley, presenting the first two strikers of the Chicagos with their base on called balls, instead of retiring them on called balls. The contest does not merit a detailed de- scription, as the Metropolitans could not allow the game to be scored at all, and therefore could not, at any of its successive times, and but three of their men reached first base in safety, viz., Clinton and Ward on hits to the short-outfield, and Hawes by beating Anson in a race for that point. The Chicagos made two runs in the first inning, one being earned, two more on called balls, who were both sent home by Williamson's grounder that Hawes juggled, Dal- rymple in this inning was caught napping at third base, but was given a life by Ward's failure to hold the ball thrown to him by Foley, Cor- coran and Quest hit safely in the second, and the former scored, assisted by two passed balls. The Chicagos in the third bunched five hits, in- cluding a two-bagger by Kelly and scored four runs, aided by the failure of Nelson and Ward to head off Anson, who had overrun third base, Singles by Kelly and Burns, a two-bagger by An- son, and a wild pitch yielded two more runs to the Chicagos in the seventh. The Chicagos scored two runs in the eighth, Dalrymple's hit for a home- run being the longest one made on the ground, when the umpire called the game on account of al- leged darkness, although it was light enough to play at least another inning, and the score revert- ed back to the seventh inning. The Metropolitans, who were seemingly demoralized from the outset, and weakened by the absence of Deasley, their catcher, failed to field up to their usual mark, al- though splendid running-catches were made by Kennedy, Brady and Ward. The Chicagos out- played their opponents in all points, their bat- hitting, fine fielding and exceedingly clever base- running being features that elicited deserved ap- plause.

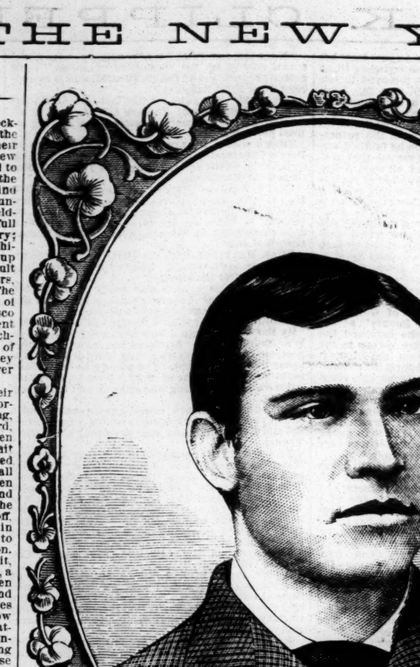
METROPAN.	T.	R.	1B.	PO.	A.	E.	CHICAGO.	T.	R.	1B.	PO.	A.	E.
Brady, 2d b	5	0	0	3	3	2	Dalrymple, lf	5	1	2	1	0	0
Ward, 3d b	5	0	1	2	2	2	Gore, c. f	4	1	0	2	0	0
Foley, p	5	0	0	1	0	1	Willia'son, 3b	4	1	2	1	2	0
Ester'k, 1b	5	0	0	6	0	1	Kelly, c	4	1	2	9	0	0
Nelson, s. s	5	0	0	1	2	1	Anson, 1st b	4	2	2	10	0	0
Burns, r. f	5	0	0	1	1	0	Burns, s. s	4	0	1	0	2	0
Reipschl'er, c	4	0	0	6	0	0	Corcoran, p	4	0	0	0	3	0
Kennedy, l. f	4	0	0	1	1	0	Piercy, r. f	3	0	0	0	0	0
Clinton, c. f	4	0	1	1	0	0	Quest, 2d b	3	0	2	1	2	0
Totals	42	0	2	24	9	7	Totals	35	5	11	24	9	0

Metropolitan	0	0	0	0	0	0	0	0	0—0
Chicago	0	0	0	0	0	0	0	5	0—5

Earned runs—Chicago, 3. First base on errors—Chicago, 2. Bases on called balls—Chicago, 3. Double-play—Nel- son, Brady and Esterbrook. Two-base hits—Kelly, Anson. Struck out—Metropolitan, 5; Chicago, 1. Passed balls—Reipschlager, 4; Kelly, 1. Wild pitch—Foley, 1. Left on bases—Metropolitan, 3; Chicago, 4. Umpire, Mr. McGeary of the Cleveland Club. Time, 1h. 50m.

METROPOLITAN vs. CLEVELAND.

The second match between the Cleveland and Metropolitan nines, played on the Polo Grounds on Oct. 30, attracted about eight hundred people, the weather being milder than it was on the two pre- vious days. When the players went on the field, and it was seen that the Metropolitans had neither Ward nor Deasley in position spectators began to speculate on another defeat for the home-team; but it turned out to be a pitchers' contest, and it was quite a toss-up as to which was most effective, Foley or McCormick, the latter, however, having the better general support, and money. Gilligan was put in to catch in the place of Deasley, whose hand was still too sore, and he ably filled the bill up to the eighth inning, when his finger was broken in an attempt to hold a fly-tip, and he had to retire. Rainsford Hooper took his place, and caught Foley's pitching very finely in the last two innings. The game opened favorably for the Clevelands, they scor- ing two unearned runs in the second and third in- nings, a dropped foul ball by Ester and a dropped fair ball by Foley saving them from a retirement for blanks. On the other side, in the fourth inning, the fine base-running of Ward and a bad throw of McGeary's let in one run and a wild pitch another. In the sixth base-hits by Brady, Foley and Hawes yielded two runs, one being earned, and Ester's sacrifice hit gave the other. These were the only runs scored in the game. The Metro- politans obtained only six base-hits off McCormick's fine pitching, and but one earned run; while the Clevelands scored only five base-hits off Foley and not a single earned run. In fact, Foley showed himself to be a first-class pitcher by his play in this game, and he used considerable headwork in his delivery. McCormick, too, by getting rid of the Metropolitans so cheaply, displayed marked ability in the position. A fielding feature of the match was the splendid catch made by Clinton off Doc Kennedy's bat, on which a pretty double-play was made. McGeary running to third on the hit, never thinking that Clinton could get under the ball. Hankinson also made a pretty catch of a well-hit ball by Ester. The general play on both sides was very good, especially the fine catching of



M. WELCH.

One of the most promising professional pitchers of the day is Welch of the Troy Club, whose por- trait is above given. The subject of our sketch was born in Brooklyn, N. Y., about twenty-one years ago, and commenced his career on the ball- field as the pitcher of the Volunteer Club of Poughkeepsie in the latter part of the season of 1877. He joined the Auburn Club in 1878 as cen- tre-fielder and change-pitcher, but finished that season with the Holyokes of Holyoke, Mass., as their pitcher. He was re-engaged by the Holyoke Club for the season of 1879, and his effective pitching helped the hard-hitting Holyokes to many victories, including one over the Manchesters that necessitated the playing of fourteen innings, and one in which the Albanys made but a single safe hit off him. He also took part in the memorable game between the Holyokes and Harvards, in which thirteen innings were played and neither side scored a run. Manager Ferguson, who is one of the best judges of ball-players, next singled Welch out and engaged him for the Troy team of this season as change-pitcher, to alternate with Larkin. The latter, however, soon proved a failure, and Welch took his place as regu- lar pitcher with good success during the remain- der of the season. Welch promises to make one of the finest pitchers in the profession, he having ex- cellent control of the ball, and being able to deliver with a very effective rise and both an in-curve and an out-curve. He watches a batsman very sharp, endeavoring to find out his weak point, and then delivers the ball that is most effective against said batsman. He officiated as pitcher for the Troys in sixty-two championship contests during the past season, and his opponents averaged but seven safe hits to a game off him. He is a good fielder in his position, and an excellent batter, besides being a cool and reticent player, who always works hard and earnestly to win, and under the able tuition of Rob Ferguson, in all probabilities, will be one of the leading pitchers of 1881.

Kennedy in facing McCormick, and Gilligan also showed himself to be a good pick-up in the position.

METROP'TAN.	T.	R.	1B.	PO.	A.	E.	CLEVELAND.	T.	R.	1B.	PO.	A.	E.
Brady, 2b	4	1	2	2	3	0	Dunlap, 2b	4	1	0	3	3	0
Ward, 3b	4	0	0	2	2	1	Schaffer, r. f	4	0	0	1	0	0
Foley, p	4	2	1	0	2	1	Hotaling, c. f	4	0	1	0	0	0
Ester, 1b	4	0	0	14	0	0	Glas'cok's, s. s	4	0	0	2	1	0
Nelson, s. s	4	0	0	1	3	0	Phillips, 1b	4	1	1	10	2	1
Hawes, r. f	4	0	0	1	0	1	McDer'tt, 3b	4	0	1	1	2	0
Gilligan, c	3	0	0	6	1	1	Kennedy, c	4	0	1	9	2	0
Hankinson, l. f	3	0	0	1	0	0	McCorm'k, p	4	0	0	0	4	0
Clinton, c. f	3	0	0	1	0	0	Hank's'n, l. f	3	0	0	1	0	0
Reip, c	1	0	0	0	0	0							
Totals	35	4	3	27	12	3	Totals	35	3	5	27	12	3

Metropolitan	0	0	0	2	0	2	0	0	0—4
Cleveland	0	0	0	0	0	0	3	0	0—3

First base by errors—Metropolitan, 3; Cleveland, 4. Earned runs—Metropolitan, 1; Cleveland, 0. Umpire, Mr. Kelly of the Chicago Club. Time, 1h. 50m.

THE CALIFORNIA LEAGUE.

The eleventh game of the new championship series between the Athletics and San Franciscos was played on Oct. 10 at San Francisco, Cal., and attracted a large attendance. Each had won five of the preceding games, and eleven innings were necessary to settle the question of victory in the present contest. The Knickerbockers presented a somewhat changed team, Irwin being substituted in Jordan's place as catcher, while the latter played short-stop, and W. Taylor, late of the Cali- fornias, guarded left field. Sweeney led off for the Athletics with a hard hit, which Taylor let go be- tween his legs, and the former crossed home- plate before the ball was fielded in. The Athletics added another run in the fourth inning on Mc- Vey's single and errors by J. Whitney and Irwin. The Knickerbockers managed to obtain the lead in the fifth on safe hits by Dolan, Irwin and Willigrod, and a fumble by McKinnon. Errors by Denny yielded another run to the Knicks, in the sixth; but the Athletics tied the score in the fol- lowing amid great excitement on singles by Boyle, McKinnon and Sweeney, and a run by good batting in the ninth, and the Athletics won in the eleventh, when safe hits by Dolan, McVey and Dev- lin and a fumble by Nolan gave three runs. Mc- Vey's second-base play was the chief feature, he accepting all of his fifteen chances.

ATHLETIC.	T.	R.	1B.	PO.	A.	E.	KNICKS'BR.	T.	R.	1B.	PO.	A.	E.
Sweeney, l. f	6	1	1	0	0	0	Willigrod, c. f	5	0	2	2	0	0
McVey, 2b	5	1	2	3	6	0	Dolan, c	5	0	1	6	2	0
O. Boyle, c. f	6	2	2	1	0	0	Smith, 1b	5	0	1	15	0	1
M'Kinnon, lb	6	1	2	15	0	2	J. Whitney, p	5	1	1	0	1	3
Devlin, p. c	6	2	2	1	4	0	J. Whitney, 2b	5	0	1	0	1	0
Carey, s. s	6	0	1	5	7	1	Taylor, l. f	5	0	2	0	0	0
Rowan, r. f	5	0	1	4	0	0	Bailey, r. f	5	2	1	0	1	0
Denny, 3b	5	1	1	2	1	1	Irwin, s. s	5	1	2	1	4	0
T. Dolan, c	5	1	2	1	1	1	Irwin, c	5	1	1	11	2	0
Totals	51	8	13	33	23	5	Totals	45	5	10	33	27	4

Athletic	1	0	0	1	0	0	2	1	0—5
Knickerbocker	0	0	0	0	3	0	0	0	0—3

Earned runs—Athletic, 1; Knickerbocker, 1. Two-base hit—Willigrod. Left on bases—Athletic, 9; Knickerbock- er, 5. First base by errors—Athletic, 5; Knickerbocker, 4. First base on called balls—Athletic, 3. Struck out—Ath- letic, 7. Passed balls—T. Dolan, 1; Irwin, 3. Double- plays—Carey, McVey and McKinnon, and Carey and Mc- Kinnon. Balls pitched—Devlin, 96; Whitney, 97. Strikes called—Whitney, 65; Devlin, 38. Umpire, J. Quill of the Knickerbockers. Time, 2h. 3'm

ECLIPSE vs. BUCKEYE.

The Eclipse Club of Louisville, Ky., added an- other to their long list of victories on Oct. 17, when they defeated the visiting Buckeyes of Cincinnati, O., who have also been signally successful this sea- son. The victory was a very close one, Browning, Sommers, Reilly, Eden, Ellick and Wheeler, who have all figured more or less prominently as pro- fessionals. The home-team led off with three runs on singles by Browning and Zimmerman, and a two-bagger by Reilly, Eden reaching first on a passed ball, and added two more in the fifth inning on Pierce's fumble, Crotty's single and two passed balls. The Buckeyes made their only run on Blaufuss' fumble, a passed ball and a wild pitch.

BUCKEYE.	R.	1B.	PO.	A.	E.	ECLIPSE.	T.	R.	1B.	PO.	A.	E.
Pierce, 2b	0	0	4	4	1	Browning, 3b	4	1	1	1	1	0
Eden, s. s	0	0	2	3	1	Zim'man, r. f	4	1	0	2	0	0
Wheeler, c	0	0	6	1	0	Reilly, lb	4	1	1	11	0	0
Carey, l. f	0	0	2	0	0	J. Reccius, p	4	0	0	1	5	0
Reilly, lb	0	0	11	1	1	Pfeiffer, s. s	4	1	0	2	1	0
Sommers, c	0	0	2	6	1	Crotty, c	3	1	1	4	1	1
Ellick, 3b	0	0	0	1	0	Blauiuss, lb	3	0	1	13	0	1
Sleiger, c. f	0	0	0	0	0	P. Reccius, l. f	3	0	0	1	0	0
Shallix, p	0	0	1	0	0							
Totals	0	0	27	16	6	Totals	32	5	5	26	14	3

Buckeye	0	0	0	0	0	0	0	0	0—0
Eclipse	3	0	2	0	0	0	0	0	*—5

Run earned—Eclipse, 1. Two-base hits—Pfeffer and Reilly. Struck out—Eclipse, 5; Buckeye, 2. Double-plays —Pfeffer and Reilly; Pierce and Wheeler. Passed balls, 3; Som- mers, 5. Umpire, Mike Walsh. Time, 1h. 50m.

*Pierce out by being hit by a batted ball.

THE CANADIAN CHAMPIONSHIP.

We regret to see that—as for the interests of ama- teur playing in Canada—a not very creditable effort has been made by the Active Club of Woodstock to deprive the Maple Leaf Club of Guelph of their title of baseball champions of the Dominion for 1880. The whole subject is so clearly set forth in the ac- companying letter of Geo. Sleeman of Guelph to *The Toronto Globe* that we give it in full, together with the figures of the Canadian championship contests, as presented by the Maple Leaf Club for 1880. The letter is as follows:

SIR: In your issue of 8th inst. I notice a letter from Mr. Millman, manager of the Active Club of Wood- stock, concerning the championship of Canada, which honor it appears he would like the Canadian public to think rightfully belongs to his club. Now, Mr. Editor, I think it is my duty to reply to this letter, as an attempt has been made to mislead the public. You will probably recollect that a call was made by me last Spring through *The Globe* and *The Mail* to all Canadian clubs to send delegates to a convention which was to be held at Guelph on May 21. That convention met, and an association was formed and named "The Canadian Association of Ama- teur Baseball players." On the formation of the Asso- ciation I, on behalf of the citizens of Guelph, presented the Maple Leafs with a silver-mounted rosewood bat, which was to be considered the emblem of the Canadian championship, and it was decided by the Associa- tion that all games for the championship were to be played on the grounds of the champions. During the early part of the season the Maple Leafs vanquished all comers, but later on two of the contests with the Harriston Browns and Actives of Woodstock, finding themselves unable to defeat the Maple Leafs, introduced professionals into their teams, and with this aid the Browns succeeded in winning a game from the Leafs by one run. This game was protested, and the case came up before the Judiciary Committee of the Association, Mr. Millman being one of the members, and they unanimously gave the game to the Maple Leafs, and ruled the Browns out of the Association. Previous to this decision the Actives had been billed to play friendly games at Guelph and Harriston, but after the decision was given they asked that the game to be played at Guelph be a championship one. This the Leafs objected to, knowing that the Actives had employed a professional catcher named Brown, who was and is still under contract to Boston Club, in proof of which I inclose you copy of letter received by me from Harry Wright of the Boston Club. The Actives, find- ing they could not secure the game a championship one without dispensing with Brown's services, then agreed to play their regular catcher Lee. However, on the day of the match they again introduced Brown into the Active field, and at once objected to play if the Actives insisted on playing Brown against them. Knowing that the Leafs were right in the matter, as president of the Associa- tion, informed the Actives that it was clearly wrong to play suspended or expelled professional players in ama- teur games, and therefore could not allow the game to be played. They, however, were determined on having Brown's services, and suggested that the game be

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed must be inclosed for each and every letter, and the line of business followed by the party addressed should be given in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal-laws, all letters, etc., in transit between the United States and Canadas, *must* be *prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P. M. MONDAY, Oct. 25.

LADIES' LIST.

Appleton, Ella (vocalist)
Arlington, Spray
Archer, Lottie
Anderson, Mary
Alexander, Ray
Adams, Nellie
Barnes, Maggie (2)
Bernard, Lotie
Burnett, Ada
Bell, Bessie (of Kents's Minst.)
Bigelow, Emilie B.
Booth, Nina
Bannerton, Eliza
Boyd, Annie
Cardina, Cora (2)
Crabtree, Lotta
Clifton, Adadate of Colquhoun's Co.)
Crosbie, Arrah (2)
Cooke, Mrs. Helen (of Murray's Co.)
DeOassini, Loui (equestrienne)
Diary, Jennie
Dearing, Minnie
Dow, Ada
Emmonds, Julia
Elmore, Florence
Emmet, Mrs. J. K.
Elmore, Madge
Emmet, Mrs.
Chas. H.
Foster, Mrs. W. E.
Fontainblean, Blanche
Fisk, May (2
Grosan, Annie
Garland, Grace
Garetta, Madam p. mark London, Eng.)
Gray, Marian
Holmes, Mrs. Ada
Hall, Mrs Harry
Hazlip, Mrs. Eliza
Johnson, Virgie (2)
Kingsland, Miss
Lawrence, Jessie
Leon, Lu-lu
Lindall, Mrs.
Leona (2)
Moriaochi, Mlle.
Mayfield, Mrs. Blanche
Morton, Nellie (vocalist)
Mell, Rosa
Marsden, Clarissa
Miller, Adelaide
Merrill, Sadie
Mitchell, Kittie (of Mitchell Sisters)
Norwood, Marian
Ogden, Mamie (late of Fisk's Co.)
Orton, Bessie
Octavia, Millie (vocalist)
Ortieri, Leonilda
Price, Mamie C.
Pardella, Marie A. (li)
Rivers, Mrs. R. (of Mrs. Amburgh's Cir.)
Rose, Pattie (2)
Robinson, Julia (2)
Ross, Ida
Rosemay, Texanna
Searle, Mrs. Hattie
Singleton, Aggie
Stowe, Emily (of Stratagest Comb.)
Sparrow, Miss
St. Maur, Belle
Tiffany, Annie Ward-(2)
Thropp, Clara (of Thropp & Co.)
Tyler, Louise
Vena, Emma
Vivian, May (vocalist Co.)
Verne, Emma
Wood, May
Warner, Ella (4) 25c.
Walkup, Etolia
Warren Sisters
Wallace, Hattie (late of Pittsburg)
Wentworth, Carrie

GENTLEMENS' LIST.

Austin, G. (of London Circus)
Arlington, Geo.
Arnot, E (of Clayton's Co.)
Atkins, Geo. (comedian)
Ashton, J. B.
"Ajax"
Archer, —(off-stand Opera-house, Baltimore)
Adams, Tommy
Avery, Frank
Abedy, ——
Arnold, Amos D.
Aubrey, Robt.
Big Four Minstrels
Baker, Geo. (of Avery's Minstrels)
Brown, S. (of Coup. er & Bailey's Cir.)
Brazier, L. L. 2.
Batchelor, John F.
Burk, Major
Berger, G.
Burgess, Cool
Benton, Chas (2)
Brady, T. (of Dup. & Sea. Min.)
Burnett, Al.
Barton, J. (of Hooley's, Cincinnatti)
Barbine, S. G.
Beers, J. W.
Brennan, R. A.
Brennan, Jas.
Brown, R. S.
Beebe, J. H. (violinist)
Baughman & Butler
Brennan, Peter
Brink, E. D.
Boothby, David N.
Bohee, Jas. D.
Barry, Ned
Bryant, Ottawa
Burgess, A. C.
Burnett, Harry
Barnum, P. T.
Baker, Lew
Beiter, Robt. (clown)
Blakely & Swan
Bush, I. T.
Boyd, Chas. (of Boyd & Wade)
Bancroft, F.
Burgess, Neil
Brace, John
Cox, Abe
Cardello & Victorelli
Cody, Hon. W. F.
Carson, Jr., Kit
Chadwick, John
Curtis, M. B. (2)
Constantine, Chas.
Curiett & Ryan
Crandell, Ross
Cressville, J. A.
Cronin, —(Cronin & Sullivan)
Clark, Lew
Cooper, C. P.
Callender, H. W. (3)
Craven, J. V.
Cropsey, Chas. P.
Calian, Hales & Calian
Crane, C. W.
Crossley, Louis
Cargill, Bros. (3)
Chadenning, C.
Crossville, J. A.
Chappelle, W. J.
Dickson, R. M.
Drayton, Chas.
Dearin, Dan
Davis, W. E.
Dayton, Herbert
Dean, W. H.
Dan, ——, Chas.
Davidge, W. R.
Davides, ——
Davis, O. B.
Dacre, Harry
Denier, Tony
Dickerson, H. A. (organist)
Durand, W. W.
Deuer, John (2)
Douglas, Jas.
Davis, Alex. (ventriloquist)
Delaney, Eugene
Diddear, J. P.
Edgar, Geo.
Everett, Jas.
Edgar, Geo.
Eunice, Wm.
Eisenpfig, P. (of Pacific Circus)
Edwards, C. (of Clark's Circus)
Everett, H. S.
Eugene, —— (late Wentworth & Eugene)
Ellis, Sam (candy seller)
Fish, C. (of Cooper & Bailey's Cir.)
Flatt, F. (of Cooper & Bailey's Cir.)
Filson, Al W.
Ferrell, Jas. E.
Fink, Henry
Ferguson, R. V.
Fanning, Miles F.
Flynn, Matt
Flynn, Arthur
Fox, Richard K.
Gulick & Blaisdell
Gregory, C. J. 2.
Grant, Hon. Gen. (of Norman Bros.) 3.
Gardner, Chas.
Gamble, Chas. (musical director)
Graham, Edward
Gallagher, Mack, Manning & Drew
Guy, W. H.
Garland, Joe
Gibbons & Davenport
Gonzales, T. F.
Gormany, Hiles
Gales, Thos. 12c.
Goodyear, Geo.
Grandin, B. E.
Hall, H. H., Chicago.—Milton Nobles produced "The Phœnix" about 1875.
H FLAT CORNET.—Anywhere from $10 per week and expenses up. Some have paid as low as $6.
HITSHOTT HOUSE, Lancaster.—Minnie Wallace is still before the public.
T. W., Boston.—We answered that question months ago.
L. D. R., St. Paul.—Address him in care of the Great London Show.
DENVER, Col.—We have not given a moment's thought to such a matter, and would not dream of doing so.
A. H., Philadelphia.—We do not know.

INTRODUCTORY.

MONDAY, Oct. 25, '80.

This week will, in all probability, be a very inclement one, and theatrical disturbances will be general throughout the country. In New England and portions of the Middle States brisk winds will prevail, with falling, followed by rising, barometer, and clear weather. In the Southern States continual high winds and cold weather may be looked for. Already the cold is so general, and its severity so marked, that a general freeze is probable, with indications of a solid South. For the Western States the winds will be variable, with higher temperature and slowly rising barometer. In the Northwest cyclones, blizzards and snowstorms threaten, followed by a depression which will develop great energy in its passage across the lakes to the Atlantic seaboard. Cautionary signals have been ordered for New York, New Jersey and Maine. Tidal-waves which threaten to submerge the northern part of the Middle and Gulf States will occasion great damage; also in the lake region and surrounding country. With these probabilities, and a possible break-up of the mild weather we have been enjoying for the past three or four weeks, in view, our theatrical friends, both traveling and stationary, will have to take in sail, reef their flying t'gallants'ls, tie a knot in their hawsers, and otherwise make all tant to resist the impending gales. It may be advisable for combinations on the road to see that communication between themselves and their base of supplies is not interrupted. Pickets should be thrown out to guard the main gay against unpleasant surprises, and the utmost care should be taken to keep the tracks open in the rear, so that, should it become necessary, a retreat may be made in good order. Railroad transportation should be contracted for in advance, and the commissariat must be carefully looked after. Avoid mountain-dews and other heavy wets, and remember that faint heart never caught the early bird. The storm cannot be of long duration, and when the winds have ceased to blow and the waters have subsided the dark clouds will be rent asunder by the sunshine of prosperity, and the country at large will be all the better for the ordeal through which it has passed. Don't be purplying influence of adverse disturbances and political carbolic acid. So prepare to batten down the main hatchway and the caboose, and to meet adversity with confidence in the right and a firm reliance on hard tack and plum-duff. These nautical phrases we learned while driving a series of mules on the strip of land which fringes the dark and turbid waters of the Erie Canal. We likewise mastered the French and German languages while building the Welland Canal, the rudder of the good canal boat Lively Sallie, as she glided o'er the peaceful bosom of the Delaware and Raritan circuit.)..... By the time this interesting issue of THE NEW YORK CLIPPER is in the hands of its valuable and trustworthy reporter, the Lively Sallie Bernhardt will have arrived at this port, and made many a lively sally in response to the words of cheer and good-will which gave her welcome to the metropolis and to the freedom of the city. We had very shrewdly arranged the reception programme in this wise: Should she arrive while one of our immense political torchlight processions was marching on with drums a-beating and flags a-flying, we proposed leading the caravan down to the steamer's dock, and, while Sarah was descending the gangway, to entice the entire gang 'way on the lee quarter, and take her with three American cheers and one Bengal tiger. This would have given her a very favorable idea of our republican form of government and the democratic character of its people. An Alderman-at-large was to have been secured and, on the first opportunity after her arrival on our shores on the eve of our Presidential election. We had likewise cunningly engineered a mammoth serenade for her at midnight, when all of our musicians are off duty and available for such purposes in this city of the valley of the silly night. Mr. Barnum had kindly promised us the use of one of his grand chariots, and Manager Forepaugh had spiritedly consented that his large collection of elephants, camels, and educated mules should head the grand display of the distinguished guest to their place of abode in a blaze of fireworks equal to any display ever witnessed on the beach at Coney Island. These arrangements had been entrusted into our hands by Mr. Maretzek, who has the utmost confidence in our discretion and valor. As we write, cannons are firing, doubtless to announce the arrival of Donna Sal. [Jimmy, see what it's about. "It's salutes down the Bay, City Hall is in session for our candidate for Mayor. Hooroar!"] List! O heart, be still! 'Tis the sound of the bells; yes, the merry bells are a-ringing for Sarah, and the little birds are carolling their sweetest notes in her honor. [Jimmy, the bells are for the Mayor, you fur. "It's a big wagging and a little horse, with a steamboat bell hung amidships, and a canvas with these imperishable words a-painted onto it, viz, 'Vote for Sarah Ling and Bull, the People's Friends!' Sarah isn't came yet. Hooroar!"] This is an anxious day for us. What if there should be no torchlight procession of freemen when she arrives! What if the golden chariot and the caparisoned mules should fail to connect! [Well, what now, James? "Delegation of united freemen from the Sixth Ward to present me with a bouquet in honor of me services and influence as an old campaigner. Kin I git a dorsiff Hald on, jine me wives to speak to the boys? Hald on, Skinny; tell the boys I'm a-coming three hundred thousand strong! Hooroar!"] The shades of evening are gathering around us and enveloping the city in a pall of the blackness of night, but she comes not! In the language of David Reed, Esq., let us exclaim: "Sallie, Come Up!".....Among those who assist the Russian pianist Sternberg in his concerts is a lady named Sallie Ashton, a Philadelphia. "Our Jim" says she deserves success, for she is the only lady he's ever heard of who knows how to spell Sofia correctly.....Tony Pastor and his troupe met with a rapturous welcome when they reopened at their Fourteenth-street house last week. The commencement of that auspicious occasion "Our Jim" has composed an ode to Tony, the which he craves our consent to publish.

TONY'S PASTORIUS.

Hale Tonius Pastorius, hale to the,
Wich a milyun fremen ling to se;
Hale, thou Jazzon in Chrisse's woes,
Welkum to the city of Nu York, boss
Cest then ant!
Nu York, 1780, translated.

In yu is sentered sul the-ref-rehence-ny the Lard,
Likewise a orkester and-sul brase band.
In thy tower of this home for famisht orphans—
Where unto-them alone subsist on coffine—
None nu thee but tu luv yu,
Of wich in duty bound most pend thou art.
Bedhink me of yu lickle gal wich sang sory grone,
But tiesint nuthin' hxe that hoom from thy comforsers
Grate Jew Peter! wich plews she rasin' maze,
Was unequal to the humbellist as they ex-pius trase,
For every yu within hiv own sorbut a star
Of Hap-sed Luv!

Welkum wun and all—thice welcum, every wun!
Yure lest in time for 'leckin, boom nus shind shun!
The monarks of Yurup is passing away
But, Tonius Pastorius, yoare kum to stay.
So hale, all hale, O monarks of Fun!
Wun wurd more, and I am dun.

Nu York, 1780, month, 26-ond, 18 sixty. OUR JIM.

.....Levy, Arbuckle and other celebrated cornetists had better keep away from stables when they want to practice in quiet, as witness the following: An amateur cornet-player put in Bloomington, Ill., a shun himself up in a stable, because there, he thought, he would be free from the anger and denunciation of those of the family who could not appreciate his musical efforts at home. Well, when he got into the stable he found everything nice and quiet, and all the horses and mules as docile as so many well-bred lambs. "Here, at least," said he, "I shall find surcease, and blow my horn to the top of my bent." So he sat himself down in the floor, fetched a toot, set his music-book before him just the same as if he was in a church-choir, drew forth from a green-baize bag his trumpet, and blew a bugle-blast that awoke the echoes of the distant hills; but in half a minute more than three of the notes of "The Last Rose of Summer," when a dissatisfied horse came farth from his stall and kicked him to death!

Music hath charms to soothe the *savage* mind,
But it won't prevent a mule from kicking up behind.

The young cornet-player of Bloomington now sleeps with the little buttercups and daisies of his own mountain-home, and "Sweet Home" makes him to cry again.".....We all know when and where the Barnhardt is to make her American debut, but none of us have any idea when she will make her first outbreak against managerial discretion. That she will seek a quarrel at the first opportunity is a fact which nobody can deny. In view of the probability of such a danger, Manager Abbey would do well to surround himself with an extra force of police on the Saturday engagements continues.....Have you got your lamps trimmed? Every actor in the land owes his country at least one night in the year, and how can he spend it better than by joining a torchlight procession in honor of the political object of the choice? See that his lamp's kept trimmed, so that, when he has "joined the innumerable caravan whose march is towards the silent tomb," others will remain to "see that his grave is kept green, &c.....Is he going to encourage the use of calboys? Then we inform them that the lad who was shot in a hotel in Albany a few days ago was not a *theatrical* calboy, but one of those whom we designate in this city as hotel bell-boys.....Mrs. Scott-Siddons has probably been studying Shakespeare, else why should they use such language as we find them credited with using during a late political discussion? Some *man and his cronies*—We will take our Bourbon with him." *Here he thumb's Hamlet and his mileage.*

"Do you bite your thumb at us?" *Shermen.*—I do bite my thumb." *Hamp.*—"But do you bite your thumb at me?" *Sherman* (aside to Evarts)—"Is the law on our side?" *Norbe.*—"No." *Shermen* —"I do bite my thumb, but no at you." *Hamp.*—"Oh!" (Assemblage disperses without a conflict.)

.....The man who used to steal Cornet Levy's thun ter p'ays the melodies made popular by the latter will probably die when he hears that Levy has returned *e here Tune Is.*.....The woolly baby elephant on exhibition at the Aquarium must not be confounded with Barnum's patent woolly horse, which made a sensation a few years ago. We thought we had better paint the fact, so that the public need not grope in darkness any longer.....Some of us who bought tickets at from three to four dollars ap ece, in order that our families might have choice places for Bernhardt's opening performance in this city, are selling them at twenty dollars each, much to the disgust of our families. *Hont soit qui mal y pense.* Free translation: Evil be to him who evil thinks. And so say we all of us.....How justice evens things in the long run, and Sarah Bernhardt is the Czar. Everybody's been kicking him, so to speak, and hurling liberty-barbed shafts at his royal head—as if a fellow could help being born a czar, any more than he can help being born a poet—which, from personal experience, we know is inscritur, and is not fit for his calling unless he is nascitur. But to get back to the Czar. By way of recompense, after he repealed bullures at being blown up, or shot down, or poisoned through, or something of that sort, he is now made immortal in an afterpiece on the variety stage, which, we are given to understand, is an immense success. Thus, as we observed at the outset, the mills of the gods invariably grind out justice in good time—and that quotation is peculiarly pertinent just here, inasmuch as it is always the "gods" which decide the fate of a stage piece, so that they must have decided the fate of "Time Is Money" in favor of the author of the play, and in return for all the cuffs he has received the Czar will now have a chance to make a hit himself. When he gets this week's CLIPPER (oh, yes, James, the Czar is a regular reader of our lively journal) let him turn and read these solacing lines:

TO THE CZAR.

When wretched fate made by melancholy musing,
Or tearful lest
By stepping on some hidden slow-match fusing
You'll join the blest;
When viands rare (first tested to a nut)
Your taste invite,
And you your dinner might find toothsome but
For dynamite;
When, Czar although you are, a chasm yawning
Beneath your feet
Makes bitter czar-esam of gay adorning,
And shows a cheat;
In short, when you from this life no matter
To ease its spell,
Oh, pray remember that in Cincinnati
We sell it well.

☞ Look sharp at these points.

FACT AND FANCY FOCUSED.

The University of Breslau having conferred upon Johannes Brahms the degree of Doctor of Music, that composer has reciprocally dedicated to the University a composition in which he says (into good ways) of students are the motive. It is to be performed at Breslau on Jan. 4 next.....The foregoing paragraph about Johannes reminds us that Mrs. William Bonney and Miss Avonia Bonney, the vocalist, were in Naples, Italy, when the current month opened. They are the daughter and the great-granddaughter of the late Count Joannes.....Miss Ella Boles was married on Wednesday, Oct. 13, to Dr. Frank Moss, at the residence of the bride's brother, who is Prof. Isaac Boles, well known in this section of the country as a piano-player.....The Princess Theatre, London, is to be opened for the season on the 30th inst. It will flaunt the legend "Princess's" on its front, with Princess somewhere near the middle of it.....James C. Duff of this city was dining at the Grand Hotel, Paris, at latest advices.....Having withdrawn from the Gray Combination, Miss Kate Beebe has returned to Cincinnati.....It is *The New Orleans Democrat* that tells this little story for the difficulties that the violin-player has to encounter: "Eddie Fox, one of the performers in the Barlow & Wilson Minstrel Troupe, called upon Chief Boylan yesterday, and made a complaint against Emma Chunnet, a famous Cincinnati girl, whose father was killed by Colonel Snelbaker in a police-station in Cincinnati a few weeks ago. According to Fox's statement, he met Emma a few days ago, and after enjoying her acquaintance for three days was rash enough to loan her a diamond ring, said to be valued at $500. Ella forthwith pawned the ring for $75, and sent the pawn ticket to Fox. The latter wanted her arrested for disposing of his property; but the Chief said it was case for the civil and not criminal action. Fox can be advised the burnt-cork artist to redeem the ticket, and thus recover the ring, which was done.".....Isabel Urquhart, who is to be the Lucia in Abbey's production of the celebrated author of "Belle Helene" is said to have amused the Parisian boulevards. Miss Offenbach is the daughter of an English Jew, the late M. Offenbach, and a Bayonne Jewess of mixed race. Mr. Mitchell became a Catholic, and brought up the families he had by three different wives in the Roman faith.....Mme. Offenbach proposed to her dying husband the consolations of the Church. He signed assent, but refused to receive them in full consciousness he would have done so, rather than have distressed his wife or children. At the same time, offer as they may, was proposed to Offenbach's father. R. Ogden Doremus lectured at Chickering Hall on the night of the 23d. His subject was one familiar to many a reader—"The Adulteration of the Spirits".....Accompanied by many as a curious fact that no new actors or actresses appear to be coming forward in Paris this season. Got and the elder Coquelin and Sarah Bernhardt, Rejane and Dieudonne, Dupuis and Judic, and Celine Chaumont have all become familiar names, but they have no successors visible.....Hyppolyte, the last of the clowns, still looked upon as failures.....Miss Florence Copleston is to give piano-recitals in Steinway Hall on Nov. 9, 16 and 23.....Edward Sept. 16, 1879 and detailed list at which may be translated as follows: Fifteen ballets, eight pantomimes, one theatre of marionettes mechanical, one riflemen (American), Dr. Carver), one illusionist-prestidigitateur, one dislocated, one epileptic manipulator of plates, one man-fish tamer of crocodiles, one painter instantaneous, ten virtuoses soloists different, two jugglers Egyptians and Japanese, two ourang-outangs stuffed, one man of the woods living, one trio of gnomes humoristic, six musical acts, and one hundred and ninety-two singers, dancers, supernumeraries, and children.....Mlle. Aimee has been engaged for the Opera-house, Paris.....Mme. Anna De Belocca called upon Major-gen. Hancock at Governor's Island on the 23d.....Mme. Rose Eytinge declines to be interviewed, although she is not from a Democratic country.....The wife of John Chamberlain of sporting note and of the Carcasse'n love passages with Arabelle. Paola Marie as Babiole and Mary Albert as Madeleine gave full point to their characters in coquetry and fun, and were warmly received, especially by the beneficiary at the performance 21. The opera was continued 22, 23. The cast included Mlle. Merle as Arabelle; M. Mezieres, Mgr. *De* Mirabelle; Duplan, Ballif; Nigri, Carcassol; and Tandenberger, Alain. The company sail for Havana, Cuba, 28.....Miss Mary Schelle made her first public appearance here at Steinway Hall Oct. 21. The debutante possesses a mezzo-soprano voice of good quality and so well cultured that it has secured her recognition as an excellent vocalist and a valuable addition to our concert stage. Franz Rummel, pianist; Adolphe Fischer, 'cello player; and an orchestra under W. G. Dietrich's direction, were also heard at this concert.....The concert 20 at Koster & Bial's Concert Hall was called a memorial to Offenbach, and selections from this composer were given, in which Paola Marie and W. A. Bernard sang. Jos. Mauras was also in the programme. E. R. Mollenhauer played in several violin-solos at this house 24.....Levy threw his horn at both of the prominent horn-concerting concert halls last week.....The young Russian pianist Constantin Sternberg gave his fourth matinee concert at Madison-square Theatre Oct. 20. He played selections from Chopin, Moskowski, and several of his own compositions, including two "Danses Cosaques" for violin and piano, in which he was assisted by Hermann Brandt, an excellent violinist. Mr. Sternberg was in good form, but did not deepen the impression before made as to his quality as an artist. At the Wednesday matinee there was no enthusiasm over his playing. Several artists who have just arrived in this country were also heard in vocal selections. They included Mlle. Sofia de Montello, soprano; Mlle. Jeanne Chastel, mezzo-soprano; Roberto Stantini, tenor; and Giorgio Castelli, basso. None of them appeared to be thoroughly at ease, probably due to their first introduction to our audiences, and they could hardly be judged at their best. Miss Chastel made the most favorable mark. She has a voice of some power and of considerable compass, and shows herself a skillful vocalist, with the drawback of a most disagreeable quality of tone, with which is conveyed the suspicion of its being worn. They will all likely be better appreciated on further acquaintance.....Miss Marie Schelle sang at Steinway Hall on Saturday evening. Adolph Fischer, Franz Rummel and Sam Franko, violinist, being also in the programme. W. G. Dietrich led the orchestra.....Paola Marie, Mary Albert, Jos. Mauras and A. Bernard sang at the Metropolitan Concert Hall Oct. 24.

JOSEPH HATTON read a dramatic sketch entitled "The Queen of Bohemia," founded upon his novel of that name, in the Madison-square Theatre, in the afternoon of Oct. 21, before a fair-sized audience, who gave him a cordial welcome.

"BOCCACCIO" remains the attraction at the Grand Opera-house.

AT DALY'S THEATRE "Our First Family Jos" is to be shortly withdrawn.

DEATH OF PROF. LOGRENIA.—In August last this well-known magician was taken so seriously ill at the St. Charles Hotel that he was removed to the New York Hospital, where he died Oct. 26. John L. Logrenia was 50 years of age, a Scotchman by birth, and came to this country several years ago. During his numerous tours of the United States he had successfully performed in most of the principal cities and towns, and for a time he fulfilled engagements in many of the leading variety theatres. Many of his tricks were novel, and all were deftly performed. He also exhibited a number of highly-trained canary birds. We believe his only relative in this country is his son, who follows his father's vocation, and is professionally known as Prof. Leonto. Deceased was a member of the New York Lodge, No. 1, B. P. O. of Elks, under whose auspices his funeral took place at half-past one o'clock P. M. Oct. 22, the remains being escorted from J. Stoltz's undertaking rooms, 227 Bowery, to St. Augustine's Church, in Houston street, where religious services were held in the presence of numerous professionals, friends and acquaintances.

EMILY BIGELAND the character of Guilia, the Duchess di Rimini, in "A Baffled Beauty" at the Park Theatre the past week. As she assumed the role at comparatively short notice, owing to the withdrawal of Rose Eytinge from the cast, it would be unjust to criticise her efforts too closely, and as Dogberry says "comparisons are odorous," we will refrain in that respect regarding the two portrayals. Under the circumstances, Miss Bigelland deserves praise for her conscientious efforts to aid in the success of the piece; but it was noticeable that her accent was more marked than usual, owing to hurried study. The attendance was very light, and the piece is to be withdrawn Oct. 26.

HARRY MINER'S THEATRE was filled by large and appreciative audiences last week, when the novel attractions included Seamon, Somers and the Girard Brothers, whose specialties are of a very amusing character, and met with marked approval; John and James Russell, whose character changes gave satisfaction; Needham and Kelly, whose Irish songs, dances and burlesque boxing caused much mirth; Mabel De Verne, whose double-voiced vocalism earned liberal applause; the Nondescripts—Cereni, Leslie and Kennedy—whose grotesque gambols evoked plenty of merriment; Andy Collom, whose banjo-solos were favorably received; and Prof. Abt's "Dissolving Statues," which also appeared to meet with success. The Fieldings, Minnie Lee, Crimmins Brothers, Donnelly and Drew, Carroll and West, John K. Wills and May Adams, Bernard Sloman, Alice Gleason, Al Emmerson and the Larmartine Brothers appear Oct. 25.

TONY PASTOR'S regular season was opened Oct. 18 in the presence of a large audience, and the auditorium was crowded the rest of the week. The new decorations seen under the effect of gaslight presented a very handsome appearance, and this theatre never before looked so cosy. The band of placing strips of carpeting in the inner vestibule from the box-office to the door, the manager decided to cover the entire floor with Brussels, and abandon the former custom of pasting the bills and posters upon the walls. An amusing programme was given by nearly the same performers who recently fulfilled an engagement at the Grand Opera-house. The programme included the sketches of "Brown's House-dog," acted by Bonnell and Bunnell; J. Perry, Frank Girard and Lina Tettenborn, and introducing Tony Pastor's trick terrier "Jerry," and "Go West on an Emigrant Train," during which Piora Morris and Lina Tettenborn and Little Eva French gave their specialties, the three Rankins, the French Twin Sisters, Tony Pastor's comic songs (he receiving a very fervid greeting), Bryant and Hoey, the St. Felix Sisters, Ella Wesner, Wilson, Hyde & Behan, last week's attractions with changes of costume, elicited liberal applause), Harry and John Kernell, and the Four Eccentrics —Perry, Magrew, Curdy an l Hughes.

THE VARIED ENTERTAINMENT provided last week at the Novelty Theatre was worthy of the liberal patronage it obtained, and included contributions from the following: Hines and Blossom in grotesque songs-and-dances, Hallen and Hart in the sketch "Pinafore in Pitchfork," Fields and Leslie in Irish songs-and-dances, Carroll and Walters in a musical act, and Dan Nash in comic songs. Opening Oct. 25: Seamon, Somers and the Girard Brothers, John Hogan and Lizzie Mowbray, John Walsh, Weston and Hanson, Fanny Sanford, and the Thompson Brothers.

A SLIM ATTENDANCE was noted at Dick Parker's American Theatre last week, when the additions to the company were Reynolds and Walling, who in the sketch entitled "The Love-letter" gave pleasing specimens of vocalism; Lou Wentworth, who gave evidence of her ability as a banjoist; Paddy Nugent, whose jig and clog dances were neatly executed; Joyce Marielle, whose character changes seemed to be highly appreciated; and Dot Mortimer, Jennie Bradley and Hoey—who caused much laughter in their excedingly droll specialties. Opening Oct. 25: Minnie Oscar Gray and W. T. Stephens, Sanford and Wilson, Ward and Lynch, Ella Mayo, Helene Smith and the Carroll Brothers.

THE NATIONAL THEATRE was well attended last week, when the new accessions to the company included the Zanfrettas, who afforded much amusement in the sketch of "The French Peddler" and in the concluding comic pantomime entitled "The Skeleton Witness;" Howard and Sanford also proved happy exponents of German humor; Wm. West's sailor-dances and bone-solos seemed to afford satisfaction; Fannie Bernard's coon-comic songs were given in a pleasing manner; and the Larmartine Brothers exhibited their proficiency as acrobats. The Milo Brothers, Gibson and Binney, La Wanda Sisters, Dan Bryant, Major Burk, Everard and Daly, John and Lea Peasley, the Bryants, W. Dwyer and the Gregory Brothers are billed Oct. 25.

THE PROGRAMME provided at the Volks Garden last week embraced as fresh items Favor and Delisle in nimble-pedal acts; Lydia Thompson in Wood's Museum. He continued with them until the season of 1873-4, when he joined the stock company of the Arch-street Theatre, Philadelphia, under the management of Sherry Corbyn, of which Mr. Beckett and Eliza Weatherby were the leading features. These two companies played in opposition to each other in Salt Lake City, and the result was that the British Blondes encountered disaster and disbanded. After returning to this city, Mr. Beckett played two weeks in Lina Edwin's Theatre, commencing Dec. 1, 1873, and then joined the Lydia Thompson Troupe, who were then playing

FROM THE PACIFIC COAST our San Francisco correspondent wrote Oct. 15 as under: "'The Galler Slave' has proved quite a success at Baldwin's, and, taking the political excitement, the circus and other counter-attractions into consideration, has attracted fair business during the second week of its representation. 'Fairfax' will be produced 18, on the occasion of the complimentary benefit tendered to Henry J. Widmer, leader of the orchestra.....Miss Rachel Lowenthal will make her second appearance at Woodward's Gardens 16, the other attractions being the Sormans Family in musical specialties, Wilson and Ford, Rose Julian, Mons. Duraz, Max Adler, Mlle. Bertha, Dyllyn, Sig. Rosa, and the dwarf Queen Kittie. .....Effie Johns' third week at the Adelphi has been marked with increased success and enthusiasm, and she has appeared to signal advantage as Mrs. Garnie in 'Welcome.' In connection with the female minstrel first act there was an olio, including Kilbrey Reed's laughable act of 'The Gillie Slave,' new motto-songs, and a recitation by Nellie Germon, 'The Two Tinkers' by McDonald and Finnerty, serio-comic songs by Emma Gilbert, songs-and-dances by Williams and Sully, dances by Mlle. Bertha, and fresh songs by Dyllyn. 'A Mother's Crime' will be produced 18. George France will reappear Nov. 1, for one week. W. T. Stevens and Minnie Oscar Gray have been engaged for four weeks, and will make their first appearance Nov. 15 in 'Saved from the Storm.' .....Manager Locke has engaged Louis Nathal the baritone, who will appear at the Bush-street Theatre next month.....Fred Lyster has been dangerously ill for some days past.....The Bella Union Company, which lately went to Virginia City under Crosbie's management, has come to grief. Cummings and Harrington have separated, Cummings returning to this city, while Harrington, Lottie Elliott and John Gilbert have meandered to Chicago. Mabel Vaughn remained in Virginia.....J. W. Shannon and George R. Edson will arrive 18.....Forrest Robinson, formerly juvenile man at the Baldwin, has for some time past been acting as engineer at the Vallejo Navy Yard. He is to appear in an entirely new role, having been granted leave of absence to stump the State in the Republican interest.....Manager Maguire, James O'Neil and Harry Widmer, accompanied by their wives, leave for New York 25.....Charley Dungan, the well-known society-amateur, will sing the baritone role in 'Carmen' at the Bush-street Theatre.....The experiment of producing English opera at the Tivoli has been quite successful, as 'Maritana' nightly attracts overflowing audiences. 'Fra Diavolo' is in preparation.....The Sepp'l Gschwandner's Alpine Tyrolean Singing Troupe are to give three concerts in Platt's Hall. The troupe consists of Miss Ros'l Hoffer, Fanny Gschwandner, Casper Steger and Sepp'l Gschwandner.....Miss Ellen Coursen is to give her second singing recital at Dashaway Hall 19."

ROBSON AND CRANE appeared in the Pittsburg (Pa.) Opera-house Oct. 18 in "Sharps and Flats," which was repeated 19, 20, and matinee 23. "The Comedy of Errors" was acted the rest of the engagement, and the attendance was very large. Oliver Doud Bryon 25.....Margaret E. Muhlanbring and J. H. Fitzpatrick opened for one week in Library Hall 18, presenting "A Morning Call," "A Husband in Clover," and recitations at each entertainment. Thorn & Darvin's Combination 25.....Our correspondent says: "After the performance at the Opera-house 22, Manager John Ellsler was brought into the greenroom and introduced to an assemblage of gentlemen, and when an exchange of compliments had taken place Major Monfoodh presented him with an American gold watch, said to be worth $500, and a heavy chain and fine locket accompanied the gift. On one of the inside cases of the watch was this inscription: 'Uncle John Ellsler, Oct. 21, 1880.' A basket of flowers was also presented at the same time. Mr. Ellsler's reply in receiving the presents was facetious and to the point, and an adjournment was had to other quarters, where a substantial collation had been prepared."

TONY DENIER'S PANTOMIME COMPANY appeared in the Grand Opera-house, Toronto, Ont., Oct. 18, 19, 20, presenting a new version of "Humpty Dumpty." Business was large. Thomas Bill's Company opened 22, for two nights and a matinee, and played to large audiences, presenting "The Prairie Waif." Lawrence Barrett is announced for 25, 26, 27, and "The Pirates of Penzance" for the remainder of the week.....Gilles & Potter's Combination played a return engagement at the Royal Opera-house during the expired week, when a fair business was done, "Uncle Tom's Cabin" being the bill for the first three evenings and Saturday matinee, and "The Octoroon" filling out the week. In the latter Allen Halford made his reappearance, after a long absence from the stage, as Jacob McCloskey. Mrs. Scott-Siddons commences a week's engagement 25, followed by the Vienna Lady Orchestra Nov. 1, 2, and Anthony & Ellis' "Uncle Tom's Cabin" Company 3, 4, 5, 6.

AT HAVERLY'S THEATRE, Brooklyn, N. Y., Rice's Surprise Party did a very good business the past week, appearing in "Revels" and "Prince Achmet." This week Dudley Buck's new opera "Deseret" will be presented.....The attraction at the Park Theatre was Sol Smith Russell in "Edgewood Folks," business was good. This week Miss Maude Granger in "Two Nights in Rome." Nov. 1 Herne's "Hearts of Oak" Combination.....At the Novelty Theatre (Eastern District) Nat Goodwin's Frolicques presented "Hobbies" to good houses. A very severe cold rendered it impossible for Mr. Goodwin to do himself full justice during the first part of the week. This week Miss Katharine Rogers in "Miss Multon," Nov. 1 A. M. Palmer's "False Friend" Combination.....The New York Germania Theatre Company is to present "Das Maedel Ohne Geld" at the Brooklyn Athenæum Oct. 26.

GILES & POTTER'S "UNCLE TOM'S CABIN" COMPANY are due in Guelph, Ont., 25, 26, St. Marys 27, Stratford 28, London 29.

BUFFALO BILL COMPANY are to appear in Hamilton, Ont., Oct. 25, Port Hope 26, Peterborough 27, Cobourg 28, Kingston 29, Brockville 30, Ottawa Nov. 1, 2, 3, Montreal 4, 5, 6.

NICK ROBERTS' "HUMPTY DUMPTY" TROUPE is to be in Columbia, S. C., Oct. 26, Charlotte, N. C., 27, Salisbury 28, Raleigh 29, 30, Greensboro Nov. 1, Danville, Va., 2, Lynchburg 3, Petersburg 4, Norfolk 5, 6, Richmond 8, 9.

JULIAN KENT is again in the field with his frontier drama "The Avenger," in which the wrestling bear Julia plays no unimportant part. Engagements can be made by addressing him as per card.

GULICK & BLAISDELL'S GUARANTEED ATTRACTION, No. 1.—John Dillon in "The Deserted Lighthouse," beamed on the public of Minneapolis, Minn., Oct. 18, 19, Stillwater 20, Hudson, Wis., 21, Chippewa Falls 22, Eau Claire 23.

THE OPERA-HOUSE, Adrian, Mich., has recently undergone many important changes. The pitch of the stage has been leveled, the side-walls have been raised, a new roof has been put on, and the footlights have been rearranged. The stage, which now extends across the entire width of the building, is 60ft. wide by 30 deep. Entirely new scenery has replaced the old, and the drop-curtain has been repainted to represent a view of St. Goar on the Rhine. Six comfortable dressing-rooms have been arranged, and a furnace has been put in which heats the entire stage department. It was reopened Oct. 11 by the Matilda Scott-Paine English-opera Company, who were followed 14 by Jane Coombs and company in "Romeo and Juliet."

"MAZEPPA," with Fanny Louise Buckingham as the star, was given to the Academy of Music, Milwaukee, Wis., to fair business Oct. 18, 19, 20. Miss Laura E. Dainty read there Sunday, 17, to a large audience. Our correspondent says: "Manager Deakin intends giving a series of lectures and concerts in the Academy during the afternoons during the season.....At the Grand Opera-house Collier's 'Banker's Daughter' Company closed a successful engagement of three nights 23. The scenery used was entirely new, and reflected credit upon Manager Nunnemacher."

JANAUSCHEK and her company appeared in Wheeling, W. Va., Oct. 19, 20, Zanesville, O., 21, Marietta 22, 23.

MRS. J. RAY MCCANN (*nee* Sadie Radcliffe) presented her husband with a twelve-pound boy-baby in Norwalk, O., Oct. 10.

JOSEPH JEFFERSON and company are to play in Worcester, Mass., Nov. 1, Waltham 2, Fall River 3, New Bedford 4, Providence, R. I., 5, 6.

TONY DENIER'S "HUMPTY DUMPTY" is due in Brockville, Ont., Oct. 25, Ottawa 26, 27, Montreal 28, 29, 30, Ogdensburg, N. Y., Nov. 1, Watertown 2.

ADA GRAYE COMBINATION played in Murfreesboro, Tenn., Oct. 18, 19, Columbia 20, 21, Pulaski 22, 23, and are due in Huntsville, Ala., 25, 26, 27, Knoxville, Tenn., 28, 29, Nov. 1, 2, Chattanooga 3, 4, Rome, Ga., 5, 6.

MITCHELL'S PLEASURE PARTY is due in Detroit, Mich., Nov. 1, 2, 3, Erie, Pa., 4, Lavonia, N. Y., 5, Lockport 6, and open in Boston, Mass., 8, for two weeks.

E. M. CRANE'S "RIP VAN WINKLE" COMBINATION, who played in Portland, Ind., Oct. 19, Winchester 21, Muncie 22, Hartford City 23, are billed in Marion 25, Anderson 26, Tipton 27, Frankfort 28, Kokomo 29, Peru 30.

J. B. POLK and company are to play "A Gentleman from Nevada" in Port Huron, Mich., Oct. 25, Flint 26, Bay City 27, 28, East Saginaw 29, 30.

ANNIE PIXLEY'S COMBINATION in "Miss" are due in Bangor, Me., Nov. 1, 2, Lewiston 3, Portsmouth, N. H., 4, Manchester 5, Nashua 6.

JOHN T. RAYMOND and company are advertised in Danville, Ill., Nov. 1, Bloomington 2, 3, Ottawa 4, Joliet 5, Aurora 6.

A DULL TONE pervaded theatrical circles in Baltimore, Md., the past week, and the attendance generally was only moderate. Our correspondent says: "Bartley Campbell's company in Ford's Opera-house gave some good acting in 'Matrimony,' though the play failed to score the success here that attended the author's earlier productions. 'The Galley Slave' Combination open 25.....The New Evangeline' Combination occupied the Holliday-street Theatre, and gave a creditable performance. Maggie Mitchell opens 25."

DENMAN THOMPSON began a week's season in the Olympic Theatre, St. Louis, Mo., Oct. 17. John McCullough opens 25.....In Pope's Theatre the Comley-Barton Company presented "Lawn Tennis" to good and increasing business. The beautiful setting which the play received was much admired. They go to Louisville, Ky., 25, and Agnes Robertson appears here.....The Meade & Maginley Combination in "Deacon Crankett" drew only moderate business to the Grand Opera-house, and closed 23. Haverly's "Widow Bedott" opens 25. J. K. Emmet's Company are still in the city.

NAT GOODWIN'S "FROLIQUES" are billed in Newark, N. J., Oct. 25, Paterson 26, Trenton 27, Jersey City 28, 29, 30, Richmond, Va., Nov. 1, 2, 3, 4, Norfolk 5, 6, Richmond 8, 9.

BURNHAM'S "PANTOMIME" COMPANY has been playing to fair business in Rochester, N. Y., Oct. 18, 19, Stillwater 20, Hudson, Wis., 21, Chippewa Falls 22, Eau Claire 23.

THE OPERA-HOUSE, Adrian, Mich., has recently undergone many important changes. The pitch of the stage has been leveled, the side-walls have been raised, a new roof has been put on, and the footlights have been rearranged. The stage, which now extends across the entire width of the building, is 60ft. wide by 30 deep. Entirely new scenery has replaced the old, and the drop-curtain has been repainted to represent a view of St. Goar on the Rhine. Six comfortable dressing-rooms have been arranged, and a furnace has been put in which heats the entire stage department. It was reopened Oct. 11 by the Matilda Scott-Paine English-opera Company, who were followed 14 by Jane Coombs and company in "Romeo and Juliet."

"MAZEPPA," with Fanny Louise Buckingham as the star, was given to the Academy of Music, Milwaukee, Wis., to fair business Oct. 18, 19, 20. Miss Laura E. Dainty read there Sunday, 17, to a large audience. Our correspondent says: "Manager Deakin intends giving a series of lectures and concerts in the Academy during the afternoons during the season.....At the Grand Opera-house Collier's 'Banker's Daughter' Company closed a successful engagement of three nights 23. The scenery used was entirely new, and reflected credit upon Manager Nunnemacher."

JANAUSCHEK and her company appeared in Wheeling, W. Va., Oct. 19, 20, Zanesville, O., 21, Marietta 22, 23.

MRS. J. RAY MCCANN (*nee* Sadie Radcliffe) presented her husband with a twelve-pound boy-baby in Norwalk, O., Oct. 10.

JOSEPH JEFFERSON and company are to play in Worcester, Mass., Nov. 1, Waltham 2, Fall River 3, New Bedford 4, Providence, R. I., 5, 6.

TONY DENIER'S "HUMPTY DUMPTY" is due in Brockville, Ont., Oct. 25, Ottawa 26, 27, Montreal 28, 29, 30, Ogdensburg, N. Y., Nov. 1, Watertown 2.

ADA GRAYE COMBINATION played in Murfreesboro, Tenn., Oct. 18, 19, Columbia 20, 21, Pulaski 22, 23, and are due in Huntsville, Ala., 25, 26, 27, Knoxville, Tenn., 28, 29, Nov. 1, 2, Chattanooga 3, 4, Rome, Ga., 5, 6.

MITCHELL'S PLEASURE PARTY is due in Detroit, Mich., Nov. 1, 2, 3, Erie, Pa., 4, Lavonia, N. Y., 5, Lockport 6, and open in Boston, Mass., 8, for two weeks.

E. M. CRANE'S "RIP VAN WINKLE" COMBINATION, who played in Portland, Ind., Oct. 19, Winchester 21, Muncie 22, Hartford City 23, are billed in Marion 25, Anderson 26, Tipton 27, Frankfort 28, Kokomo 29, Peru 30.

J. B. POLK and company are to play "A Gentleman from Nevada" in Port Huron, Mich., Oct. 25, Flint 26, Bay City 27, 28, East Saginaw 29, 30.

ANNIE PIXLEY'S COMBINATION in "Miss" are due in Bangor, Me., Nov. 1, 2, Lewiston 3, Portsmouth, N. H., 4, Manchester 5, Nashua 6.

JOHN T. RAYMOND and company are advertised in Danville, Ill., Nov. 1, Bloomington 2, 3, Ottawa 4, Joliet 5, Aurora 6.

A DULL TONE pervaded theatrical circles in Baltimore, Md., the past week, and the attendance generally was only moderate. Our correspondent says: "Bartley Campbell's company in Ford's Opera-house gave some good acting in 'Matrimony,' though the play failed to score the success here that attended the author's earlier productions. 'The Galley Slave' Combination open 25.....The New Evangeline' Combination occupied the Holliday-street Theatre, and gave a creditable performance. Maggie Mitchell opens 25."

DENMAN THOMPSON began a week's season in the Olympic Theatre, St. Louis, Mo., Oct. 17. John McCullough opens 25.....In Pope's Theatre the Comley-Barton Company presented "Lawn Tennis" to good and increasing business. The beautiful setting which the play received was much admired. They go to Louisville, Ky., 25, and Agnes Robertson appears here.....The Meade & Maginley Combination in "Deacon Crankett" drew only moderate business to the Grand Opera-house, and closed 23. Haverly's "Widow Bedott" opens 25. J. K. Emmet's Company are still in the city.

NAT GOODWIN'S "FROLIQUES" are billed in Newark, N. J., Oct. 25, Paterson 26, Trenton 27, Jersey City 28, 29, 30, Richmond, Va., Nov. 1, 2, 3, 4, Norfolk 5, 6, Waterbury, Ct., 8, Bridgeport 9, New Haven 10, Albany, N. Y., 11, 12, 13.

ANNIE WARD TIFFANY and company will be in New London, Ct., Oct. 30.

MARY W. JANAUSCHEK made a successful appearance in her new monologue entertainment in Cambridge, Mass., Oct. 21.

ABBEY'S "HUMPTY DUMPTY" COMBINATION, under the management of S. M. Hickey, appears in Newport, R. I., Oct. 25, New Bedford, Mass., 26, Taunton 27, Worcester 28, Providence, R. I., 29, 30, Woonsocket Nov. 2, Northampton, Mass., 4.

MRS. G. C. HOWARD as Topsy in "Uncle Tom's Cabin" will be seen in Worcester, Mass., Oct. 28, Springfield 29, Hartford, Ct., 27, New Haven 28, Bridgeport 29.

ADA CAVENDISH and company are advertised in New Haven, Ct., Oct. 25, 26, Waltham, Mass., 27, Fall River 28, New Bedford 29, Lowell 30.

JARRETT & RICE'S "Fun on the Bristol" is to be given in Bangor Me., Oct. 25, Lewiston 26, Portsmouth, N. H., 27, Chelsea, Mass., 28, Fitchburg 29, Burlington, Vt., 30.

C. L. GRAVES' "FOUR SEASONS" COMBINATION is due in New Haven, Ct., Nov. 1, New London 2, Newport, R. I., 3, 4, Taunton, Mass., 5, 6, Portland, Me., 8, 9, 10, 11, Lowell, Mass., 12, 13.

MINNIE PALMER'S GAIETY COMBINATION will be in Rutland, Vt., Nov. 2, Manchester, N. H., 3, Portland, Me., 4, 5, 6, Gloucester, Mass., 8.

THE HYERS SISTERS present "Out of Bondage" in Worcester, Mass., Oct. 30.

OWING TO THE COLLAPSE of "A Flock of Geese" Combination, who were to have played the past week in the Euclid-avenue Opera-house, Cleveland, O., Manager Hanna succeeded in inducing the Lingard-Daniel Burlesque Company, who were completing a three nights' engagement at the Academy, to cancel their dates ahead and occupy his house. Business, to the surprise of both parties, was very light. The Tourists open 25, and "A Gentleman from Nevada" Nov. 2.....Frank Frayne and company drew large audiences at the Academy the past week. Haverly's Colored Minstrels open 25.....D. S. Thomas, who was in advance of "A Flock of Geese," left 20 to join Haverly's new Mastodons.....James Bird Wilson, author of "Our Flirtation," has written another comedy.....Louis Barrett was compelled to leave the Frank Frayne Combination on account of sickness.

BUFFALO BILL, supported by his dramatic combination, including a troupe of Cheyenne Indians, a band and orchestra, and the trick donkey Jerry, is now on his ninth annual tour, and meeting with his usual success. The border-drama "Prairie Waif" is his star piece this season. At Milwaukee, Minneapolis, St. Paul, Chicago and Cincinnati the receipts have been exceptionally large, even with the counteracting influence of the election excitement. Time can be arranged with this company by addressing Business-manager Josh E. Ogden, as per route. See advertisement.

TROY, N. Y., says our correspondent, "is celebrating the Presidential campaign with an earnestness and zeal which, however much it may evince patriotism, raises hob with things dramatic and other indoor entertainments. Herrmann, with his impish party, giving a fine entertainment, barely saved himself at the Griswold Oct. 18, 19, 20, and D'Oyly Carte's "Pirates of Penzance' sang to only expense-paying houses at Rand's on the first two of those dates. Lotta, with all her magnetism, is likely to have many red seats 25, 26, in 'Musette' and 'Zip,' whereas she is a special Trojan favorite, whose houses are only limited by the capacity of the theatre at other times."

CHARLES MCGINNIS AND COMPANY played "Our Folks" in Arichat, C. B., Oct. 18, 19, 20, Cape Canso, N. S., 21, 22, 23, and were to have returned to Halifax 24.

BAKER AND FARRON open in Liverpool, Eng., Nov. 1, for two weeks.

Continued on page 243.

AMUSEMENTS.

HAVERLY'S FIFTH-AVENUE THEATRE.
J. H. HAVERLY.....Proprietor and Manager
SIXTH AND LAST WEEK
FANNY DAVENPORT in AN AMERICAN GIRL
Saturday, Oct. 30, benefit of Miss Davenport. Double bill. "An American Girl" and "Louis the Forsaken."
MONDAY, Nov. 1.
first appearance of
LILLIAN SPENCE in NORAH'S VOW. 32-1t

STANDARD THEATRE,
BROADWAY AND 33D STREET.
WM. HENDERSON.....Proprietor and Manager
THURSDAY EVENING, OCT. 28,
first production in this city of the new five act sensational society play entitled
UPPER CRUST,
with the following artists in the cast: Miss Annie Graham, Samuel W. Piercy, J. R. Grismer, Wm. Scallan, Miss Pearl Eytinge, Mrs. Chas. Poole, etc., etc. 34-1t.

DALY'S THEATRE, BROADWAY and 30th st.—Safest and Most Luxurious Theatre in the World. EVERY NIGHT at 8 Matinees Wednesday and Saturday.
OUR FIRST FAMILIES
(30th to 47th Performance),
with James Lewis, Charles Fisher, John Drew, Charles Leclerc, Miss Laura Joyce, Ada Rehan, Mrs. Gilbert and Fanny Morant in their original creations. Reserved Seats, $1.50, $1 and 50c. In rehearsal, a novel comedy by the authors of "Lemons," entitled "NEEDLES AND PINS." 32-1t

HAVERLY'S FOURTEENTH-ST. THEATRE, Fourteenth street and Sixth avenue.
J. H. HAVERLY.....Proprietor and Manager
Every evening until further notice
RICE'S SURPRISE PARTY,
who will present for the first time in New York the comic spectacular burlesque entitled
REVELS, OR BON TON GEORGE JR.,
with its Superb Cast, Surprising Novelties, etc., etc. [32-1t
MATINEES WEDNESDAYS AND SATURDAYS AT 2.

BOOTH'S THEATRE. CINDERELLA.
THIRD AND LAST WEEK (BUT ONE)
OF THE
FAIRY SPECTACLE
CINDERELLA, CINDERELLA, CINDERELLA,
Popular prices. Popular prices.
MATINEES WEDNESDAY AND SATURDAY.
Matinee prices. (Children.)
Admission (including seat), FIFTY CENTS. 32-1t

ABBEY'S (NEW) PARK THEATRE.
HENRY E ABBEY.....Lessee and Manager
"The handsomest theatre in the metropolis."
TUESDAY NIGHT, OCT. 26,
and during the week,
CLARA MORRIS CLARA MORRIS CLARA MORRIS
CLARA MORRIS CLARA MORRIS CLARA MORRIS
CLARA MORRIS CLARA MORRIS
as ALIXE. ALIXE. ALIXE,
in "THE COUNTESS GUE." 32-1t

AT HAVERLY'S THEATRE, Brooklyn, N. Y., Rice's Surprise Party did a very good business the past week, appearing in "Revels" and "Prince Achmet." This week Dudley Buck's new opera "Deseret" will be presented.....The attraction at the Park Theatre was Sol Smith Russell in "Edgewood Folks," business was good. This week Miss Maude Granger in "Two Nights in Rome." Nov. 1 Herne's "Hearts of Oak" Combination.....At the Novelty Theatre (Eastern District) Nat Goodwin's Frolicques presented "Hobbies" to good houses. A very severe cold rendered it impossible for Mr. Goodwin to do himself full justice during the first part of the week. This week Miss Katharine Rogers in "Miss Multon," Nov. 1 A. M. Palmer's "False Friend" Combination.....The New York Germania Theatre Company is to present "Das Maedel Ohne Geld" at the Brooklyn Athenæum Oct. 26.

MADISON-SQUARE THEATRE.
Steele Mackaye.....Manager.
Success beyond Parallel or Precedent.
267TH TO 273D PERFORMANCE
of Mackaye's Comedy drama
HAZEL KIRKE. HAZEL KIRKE.
HAZEL KIRKE. HAZEL KIRKE.
STEELE MACKAYE.....as.....DUNSTAN KIRKE
THURSDAY MATINEE, OCT. 28, Grand Testimonial Benefit of NELSON WALDRON. 32-1t

GRAND OPERA-HOUSE,
Eighth avenue and Twenty-third street.
POOLE & DONNELLY.....Lessees and Managers
Reserved seats (Orchestra Circle and Balcony), 50c.
Last performances of BOCCACCIO
by MAHN'S ENGLISH COMIC-OPERA COMPANY.
A GRAND CAST. CHORUS OF FIFTY-TWO VOICES.
RECEIVED BY CROWDED HOUSES, WITH
PEAL UPON PEAL OF APPLAUSE.
MATINEES WEDNESDAY AND SATURDAY. 32-1t

HAVERLY'S NIBLO'S GARDEN THEATRE.
J. H. HAVERLY.....Proprietor and Manager
H. G. GILMORE.....Associate Manager
Crowded nightly with delighted audiences. Second week —Success—Second week
LOUIS ALDRICH AND CHAS. T. PARSLOE
in Bartley Campbell's best American drama
MY PARTNER. MY PARTNER.
Superb company. A perfect triumph.
MATINEES WEDNESDAY AND SATURDAY. 32-1t

HAVERLY'S NIBLO'S GARDEN THEATRE.
J. H. HAVERLY.....Proprietor and Manager
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Crowded nightly with delighted audiences. Second week —Success—Second week
LOUIS ALDRICH AND CHAS. T. PARSLOE
in Bartley Campbell's best American drama
MY PARTNER. MY PARTNER.
Superb company. A perfect triumph.
MATINEES WEDNESDAY AND SATURDAY. 32-1t

SAN FRANCISCO MINSTRELS
Opera-house, Broadway cor. Twenty-ninth street.
The greatest organization in the world.
First appearance of the Baritone Vocalist
MR. W. H. HAMILTON.
Great Success of OUR TORCHLIGHT-PARADE.
PLEASANT COMPANIONS,
and all sorts of funny doings, sayings, etc. Delightful solo and part singing; boy choir, etc.
Seats secured. Matinee Saturday at 2 32-1t*

TONY PASTOR'S THEATRE,
587 BROADWAY.
TONY PASTOR AND HIS COMPANY.
MONDAY, OCT. 25,
production of a new Comic Opera by JOHN P. POOLE,
FUN ON THE STAGE,
OR A MANAGER'S TRIALS.
Fun of the Green-room order. Jokes are told, the jokes that are played, the humors of rehearsal.
DAN COLLYER. MISS JENNIE CHRISTIE.
A new Olio Programme by
NILES AND EVANS,
PROF. HARRY PARKER'S DOG CIRCUS,
MISS ELLA WESNER,
THE KERNELLS. BRYANT AND HOEY,
FLORA MOORE. THE RANKINS,
BONNIE RUNNELLS. ST. FELIX SISTERS,
FRENCH TWIN SISTERS, FRANK GIRARD.
TONY PASTOR
AND FULL COMPANY. 32-1t

THEATRE COMIQUE,
514 BROADWAY (Opposite St. Nicholas Hotel).
HARRIGAN & HART.....Proprietors
JOHN A. MORTIMER.....Manager
THE STANDARD COMEDY THEATRE OF THE METROPOLIS.
12TH WEEK OF THE MULLIGAN-GUARD PICNIC.
Every evening and Wednesday and Saturday Matinees
HARRIGAN & HART
will present EDWARD HARRIGAN'S Latest Issue, the
MULLIGAN-GUARD PICNIC.
New Music by Braham, new Scenery by Witham, Mechanical Effects by Cutler.
Previous to the piece
MR. JOHN WILD
and the Dramatic Company in a Laughable Farce.
MISS JENNIE MORGAN
in a New Selection of Melodies.
WEDNESDAY MATINEES. SATURDAY.
Seats secured six days in advance 32-1t

NEW NATIONAL THEATRE,

104 AND 106 BOWERY, NEW YORK.
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OPEN THE YEAR ROUND.
First-class dramatic stars and variety artists wanted at all times.

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VARIETY AND NOVELTY THEATRE,
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MATINEES THURSDAY AND SATURDAY.
Grand Vocal and Instrumental Concert Every Sunday Evening. 29-1t-tf

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Nos. 165, 167 and 169 Bowery, New York.
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NOW OPEN. THIRD SEASON.
Curiosities and Suitable Attractions, address
32-1t* GEO. MIDDLETON.

BROADWAY THEATRE,
Williamsburg, New York. CARD—Performers engaged for the opening Nov. 8 will assemble on the stage Wednesday, Nov. 3, at 11 o'clock. WANTED—Variety Talent and Sensational Stars at all times. Address as above,
32-1t* J. S. BERRY.

ACADEMY OF MUSIC, ERIE, PA., opens Nov. 8. "Stars" sure. Firm, financial basis. Buffalo, Bradford, Pittsburg and Cleveland in proximity to Erie. Wanted for opening—Break-neck Song-and-dance and Irish Team. Lofty Artists and Variety Leader. Address E. S. HUBBELL, care WINNETT, 206 Ainslie street, Brooklyn, N. Y. 32-1t

WANTED—
TEN LADIES AS SINGERS Address
32-1t* KEINHART, 602 Third avenue.

NOTICE.
ADMIRAL DOT,
late of the Lilliputian Opera Company, and MAJOR ATOM are not going to Europe, as previously stated, but will open Monday, Oct. 25, at the Brooklyn New Museum, for a short season. Managers wishing to negotiate, address 143 East Fifty-fourth st., New York City.
32-1t*

NOTICE TO THE PROFESSION.
All engagements made with people at the
APOLLO THEATRE,
CHICAGO, ILL.,
ARE HEREBY CANCELED,
ON ACCOUNT OF A
CHANGE IN THE
STAGE-MANAGEMENT
32-1t THEODORE STONE, Proprietor.

"GREATEST 'END-SONG
EVER PUBLISHED."
"MARY'S GONE WITH A COON." 40 CENTS.
By James Stewart.
Sung by Milt G. Barlow and Billy Kersands. Orchestra parts, 50 cents. GEO. D. NEWHALL & CO.
32-1t* Cincinnati, O.

FRANCIS NORTON
IN HIS SLEIGHT-OF-HAND
and PUNCH-AND-JUDY PERFORMANCES,
AND JUGGLING,
WITH HIS EDUCATED CROW, CAN BE ENGAGED.
32-1t Address 63 S. Halsted street, Chicago, Ill.

MISS NELLIE PECK as the WIDOW BELINDA JENKINS, her original character, with Haverly's New "Widow Bedott" Combination. 47-13t*

MUSICAL ARTIST WANTED—ONE that can do a refined act in white face and one that can play an organ and sing preferred. A Winter's engagement to the right one at low salary. Write at once.
FRANCOIS E. BLITZ,
Richmond, Va.,
32-1t* Blitz' Popular Dime Exhibitions.

ORGAN OR PIANO PLAYER
WANTED—one that can play and sing well Address
32-1t* F. E. BLITZ, Richmond, Va.

NEW YORK LODGE, NO. 1,
BENEVOLENT AND PROTECTIVE
ORDER OF ELKS.
NOTICE—The Exalted Grand Ruler of the Grand Lodge of this Order, Bro. Louis C. Washeer, will pay an official visit to the Lodge on Sunday evening, Oct. 31.
A full attendance of the members is desired on that occasion. JOHN J. TINDALE, E. R.
R. S. MARTIN, Secretary. 32-1t

WANTED—AN ENGAGEMENT
AS MUSICIAN. Plays any instrument in a band. Address "A. B. C.," Bridgeton, N. J. 32-1t*

WOULD LIKE TO ENGAGE
with a musical party. Have a powerful soprano voice, sing a fine selection of concert songs, and have had experience. Fine lithographs. Address immediately "H. H." care of CLIPPER. 32-1t*

CHAS. MCGINNIS
has been playing his comedy entitled "Our Folks" throughout the British Provinces for the past five months, and will return to New York early in November. Would accept an engagement or an interest in a small company. Address
32-1t* CHAS. MCGINNIS, care CLIPPER office.

MAJ. THOS. DAMERAL,
better known as EUGENE of Unsworth and Eugene, a letter for you at THE CLIPPER office is of very great importance. 32-1t

THE VICTORELLIS—HENRY AND ELDON—and MISS ANNIE BRADDON have just returned, after a successful engagement of fifteen months in Leadville, Col. Apollo Theatre, St. Joseph, Mo., Oct. 4, two weeks; Atchison 18.
FIRST OPEN DATE, MARCH 7.
BIG HITS EVERYWHERE 33-1t*

WANTED—An Advance-agent for Magician and Ventriloquist. Direct J. T., 317 Walnut st., Erie, Pa. [32-1t*

WANTED, to complete the "old vets," SKIFF & GAYLORD'S MINSTRELS. For a one year's engagement, commencing Dec 4, a First-class Agent. Two Good Comedians with specialties, A No. 1 Clarionet-player that doubles in brass, and a good Alto Singer. Salaries must be moderate. Address JOE GAYLORD, 175 Jefferson street, Philadelphia, Pa. 32-1t*

BRAKE'S OPERA-HOUSE,
MILLEDGEVILLE, GA.
READY AFTER DECEMBER 15.
Address
32-13t WALTER PAINE, Agent.

GLOBE DRAMATIC CO.—Wanted, First and Second Violin, Cornet and Double Bass Players, to double in brass. State lowest salary in letter. No fares advance d 4 d dress, care w ek, to Bradley Ridge, No. J W CALLAHAN, 378

PROF. D. S. WILKINSON,
SOLO-FLUTIST.
Plays Boehm Flute. For concert engagements.
Address Decatur, Ill. 32-2t*

WANTED TO PURCHASE—A Second-hand Magic Lantern. Address S. C. B. P. O. Box 950, New York City. 32-1t

PAT REILLY'S GREATSONG "My Daughter Madam Maguire," 35c. T. B. HARMS & CO., 819 Broadway, New York. 3.-1t*

WANTED
FOR THE CARNER COMEDY CO.,
two (2) Ladies to play character parts. Good Working Agent and an Orchestra Leader. Season opens at Dunkirk, N. Y., Nov. 5. Managers of halls and opera-houses, send open dates and terms. E. D. DEMING, Business-manager, Gowanda, N. Y. 32-1t*

WANTED.
Heavy Man and Juvenile, young and ambitious, and Soubrette. Large advances for above. Theatre and circuit, including Halifax and St. John. Attractions played on share—dramatic, operatic, lecture, etc. H. LINDLEY, Manager Academy of Music, Charlottetown, P. E. I.

JAMES E. COOKE'S
EQUESTRIAN ESTABLISHMENT,
at Newtown, Long Island, N. Y., will be at the disposition of professionals for Winter board, stabling and ring. Every convenience. Only fifteen minutes' ride from city. 31-2t*

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ROUTE AND DATE-BOOK.
The most complete, comprehensive and authentic work of the kind ever published.
Sent free of postage on receipt of $1.
Address M. H. JOHNSON & CO., Publishers, 50 Bromfield street, Boston, Mass.
31-3t

FIRST-CLASS Corypheus, with fine stage appearance, can always find engagements by addressing KIRALFY BROTHERS, Niblo's Theatre, New York. 31-4t*

EUREKA VARIETY HALL,
COLUMBUS, O.,
now in full tide of success. First-class artists can always get a date. Salary low, but sure. S. H. DOUGLASS, Manager and Proprietor.
B.—NO WINE-ROOM. 28-6t*

MILLER'S WINTER-GARDEN THEATRE,
720, 722, 724 and 726 Vine street, Philadelphia, Pa.
HENRY MILLER, Proprietor; HARRY GUION, Business manager. Leading Vaudeville Theatre of the East. Artists of ability, communicate at once. None but the best need apply. Salaries must be reasonable, as no extortionate terms will be considered. Silence a polite negative. 22-1t

COLLINS' HALL, ADAMS, MASS., with Scenery, Gas. Accommodates 600. Manufacturing town, 5,000 inhabitants. Terms reasonable. Address
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PEERY OPERA-HOUSE,
GAINESVILLE, TEXAS,
California street, corner of Rusk. Centrally located, commodious, thoroughly ventilated, and well lighted with gas. Open for engagements from all first-class traveling troupes. Address C. C. PEERY,
25-13t* Gainesville, Tex.

MAGIC.—MANUFACTURER of Stage and Parlor Magical Apparatus. Also importer of superior finish, Ventriloquial and Marionette Figures, etc. Send 10cts. for catalogue. THOS. W. YOST, 35 North Ninth street, Philadelphia, Pa. 25-13t.

HALL-ROYAL PALACE,
NO. 36 ROYAL STREET, NEW ORLEANS, LA.
FEMALE TALENT WANTED; also a small proportion of Male Performers. Ladies must be young and good vocalists. Male performers also good vocalists and sketch artists. Serio-comic preferred. ENGAGEMENTS FROM SEPT. 15. SALARIES LOW, BUT SURE.
20-26t JOHN P. BECKER.

MOLLIE MAVOURNEEN,
"No More to Me" Waltz, Cooper .....35c.
Newest Jig Song, Cherub, Pratt.....30c.
"Pirates' March," 40c "Pavo" Waltzes, Waldteufel. 60c.
Professional Specialties and Arrangements. &c.
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SAWYER HALL, DYERSBURG, DYER CO., TENN.—The best hall in town for concerts and shows. Seats, 400. Terms low. Address JOHN SAWYER, Proprietor. 29-13t*

GRAND OPERA-HOUSE,
BELLEFONTAINE, O.
TO BE OPENED DEC. 25, 1880.
This splendid building is entirely new, and one of the handsomest in the West.
Dickenson's Grand-opera

FOREIGN SHOW NEWS.

EUROPEAN NOVELTIES.

"Delilah."

a new drama by James Willing, founded on Ouida's novel "Held in Bondage," was first acted at the Park Theatre, London, Oct. 7. The drama is in a prologue and three acts, and opens at an estate near Maidstone, where we learn from Sir Arthur Tempest of his forthcoming alliance with a very beautiful and fascinating woman known as Miss Trevelyan. But of her antecedents he knows nothing. She is so ladylike in her manners, so accomplished, so beautiful, and so completely yields to his affection, that he is filled with enthusiastic visions of future happiness. He incidentally refers to a boyish passion for one Mary Price during his college days at Cambridge; but that youthful escapade with a pretty dressmaker is lightly dismissed, and he surrenders himself wholly to the new love. Lady Tempest, his mother, has some misgivings respecting Miss Trevelyan, but nothing can withstand the impetuosity of her son's passion. He hastens the marriage, and assures his anxious mother that he has no fears for the future. The prologue ends with the wedding-breakfast, and when the guests are assembled Lady Tempest rushes into the room in a terrible state of agitation. She informs her bewildered son that the bride had signed her name, not Trevelyan, but "Mary Price," and instantly the remembrance of his college indiscretion flashes upon his mind. He flies to his bride, and then, for the first time, recognizes the fatal fact that Mary Price and Miss Trevelyan are identical; while the bride, unmoved by the vehement reproaches of her newly-made husband, calmly tells the guests that this project of vengeance had haunted her for years. Cast off and abandoned by the young college-student when little more than a child in years, she had determined to acquire accomplishments to force her way into society, to become in all respects the equal of her faithless boy lover, and to fascinate him with her beauty, grace and talent until she ultimately tempted him to marry her. The marriage festival breaks up in confusion, and from that hapless bride and bridegroom separate. The conduct of the heroine has been closely watched by a newly-engaged servant in Sir Arthur Tempest's employ. This fellow, Charles Hazleton, has evidently a secret knowledge of the bride's former career. The drama commences seven years later than the prologue. Sir Arthur takes service in the army, and has just returned from Afghanistan. He has seen nothing of his wife, but has made her an ample allowance, which the impudent Charles Hazleton takes care to share. By threats of exposure he obtains from Arthur Tempest's wife large sums of money, and even follows her to Dieppe, for the husband had stipulated that she should not live in England. Still, meditating schemes of revenge, the wife finds a willing companion in the Dowager Lady Greytown, a lady who has had some mysterious and not very creditable experiences of matrimony. The scene suddenly changes to the mansion of Lady Wyndham, where we find Arthur Tempest a constant visitor since his return from India. Spite of his actual position as a married man, Arthur has become deeply attached to Ada Trevor, a charming girl he has known from childhood. He has not the moral courage to admit his marriage, and every day the tenderness between them is becoming stronger, although Tempest is frequently warned of his danger by his warm-hearted but woman-hating friend Major Bond, whose youth had evidently been clouded by some unfortunate engagement with the fair sex. Meanwhile, Arthur Tempest's wife has heard of his passion for Ada, and determines to thwart it. She forces herself into Lady Wyndham's house, where the young girl is staying, and tells her that her lover is already a married man. At first, disbelieving it, Ada Trevor is at length compelled to hear the truth, and to see it confirmed by the marriage-certificate. Meeting Arthur in Kensington Gardens, the wife once more appears, and a stormy scene is the result, leaving matters much as they were before, but the presence of Charles Hazleton and the evident influence he exercises upon the wife awakens suspicion. The Major, who has made the singular discovery that his own wife, from whom he had been divorced twenty years before, is the friend and companion of Lady Tempest, determines to sift the matter to the bottom, as he suspects some deeply-laid scheme. Coming to the lodgings of Delilah in Mayfair with Arthur Tempest, voices are heard in angry tones. Charles Hazleton, it appears, is threatening Delilah, and declares he will obtain a "thousand pounds" from her husband as the price of disclosing a secret which will give him his freedom. Taking the scoundrel by surprise they force from him the avowal that after Sir Arthur Tempest had deserted Mary Price, he had married her three years before her union with the Baronet. Delilah, brought to bay, is foiled, but not yet defeated. She makes her way to the church where the marriage was celebrated with the intention of destroying the documents in proof; but her intentions are forestalled by the Major, who at the critical moment produces the certificate of Charles Hazleton's marriage with Mary Price, three years before her marriage with Sir Arthur; and the curtain falls upon the happiness of Arthur and Ada Trevor, and the utter collapse of Delilah's plot. The cast included Miss Amy Steinberg as Delilah, Miss Bella Chilbert as Lady Greytown, Miss Stella Brereton as Ada, Miss Fanny Addison as Lady Tempest, Miss Ada Murray as Lady Wyndham, Wm. Redmond as Sir Arthur, John Beauchamp as the Major, and Mr. Wilmore as Hazleton.

"Bow-bells,"

a comic drama by H. J. Byron, received its first performance at the opening of the Royalty Theatre, London, Oct. 4. The story is thus told: Geoffrey Twinkleton is an old citizen of London, who, at the close of a tolerably long lifetime spent in hard work, finds himself able to retire with a competence. Disgusted with the kind of life he has led, and weary of the social systems which trade enforces, he determines to take up his abode in the country village, where he may live in the midst of rural felicity and rustic innocence. Disregarding the complaints of his two nieces, Effie and Bessie, who have been accustomed to manage him, and who know not how to account for a sudden outbreak of obstinacy and self-assertion, he persists in taking that very desirable leasehold property advertised to be let under the name of Kingfisher Cottage, Sloshington-le-Willows. Thither, then, the entire family betakes itself, the young ladies in no very sweet temper, since the two suitors who have presented themselves, and are in all respects eligible, have been rejected by the uncle, to whom no suitor that is not of rustic birth and does not follow rustic occupations is acceptable. Two months then elapse, and the scene then discloses Geoffrey in the full fruition of his wishes. It is true that the house lets in the wind and the rain and keeps in the smoke, that its roofs have gaps in them large enough to permit of the escape of solid articles of furniture, and that the papers are dropping in sheets from the walls. These things are the inevitable accompaniments of seclusion, and as such they are scarcely unwelcome. Meantime, to get rid of all traces of city life, he has taken a country butler and country gardener. Of these the latter is idle, insolent, and incompetent, while the former is never sober later than dinner-time. These small drawbacks are forgotten in the blaze of happiness which is afforded our hero in the discovery in his neighborhood of a Mrs. Percival, a lady whose charms inflame his heart, and whose devotion to a country life points her out as the destined Eve to suit his new Paradise. While in the dream of bliss he receives a visit from Dick Sycamore, the lover of his elder niece. As this young gentleman is at the pains to point out to him the disadvantages of his residence, the fact that he is a score of miles from a medical man, and so forth, Geoffrey turns him out of the house. In this act of tyranny and inhospitality he is backed up by Miss Effie, who has conceived a sudden, an unaccountable, and a thoroughly ridiculous jealousy. At the close of the third act the bubble has burst. Geoffrey has discovered that a comfortable house in Cheapside is better than a shed in the middle of a morass, and is persuaded to return home did life, he would be so, but that he has entangled himself with Mrs. Percival. That lady takes this opportunity of showing that she is false vixenish, and altogether objectionable, and her brother, a pseudo-captain in the army, whom Geoffrey has intended for one of his nieces, quarrels with her and states that she has a husband living. The last obstacle is accordingly removed, and our hero is able to return a wiser if not a sadder man to the capital. Edward Righton appeared as Geoffrey, Miss Kate Lawler as Effie, Miss Ritta as Bessie, and Miss Maggie Brennan as Mrs. Percival.

"Popsy Wopsy,"

a "musical folly" from the joint pens of Sydney Grundy and Edward Solomon, was also presented at the Royalty Theatre, London, Oct. 4. The slight plot is as follows: Young Heavyside, the son of a retired fishmonger, has become infatuated with a young and pretty actress, ordinarily known as Popsy Wopsy. Hearing that his father is coming to visit her and oppose the match, and learning at the same time that he is a most amorous old gentleman, Fwinnies to effect his conquest. Old Heavyside appears. He is a species of jolly Tartuffe, with a strong pretence of sanctity and an irresistible penchant for a pretty girl. Nine times has he been married, and his zeal on behalf of the nine has not been exhausted. Without much difficulty, accordingly, Miss Popsy Wopsy extorts from him a promise to marry her. Once possessed of this, she sets to work to disgust him by her extravagance and by the flirtations in which she indulges. In this effort she succeeds, and old Heavyside has scarcely had time to congratulate himself upon the prospect of a tenth Mrs. H. before he is anxious to get rid of her. The price of getting rid of her is, of course, his consent to her espousing his son.

"O'Jupiter, or the Fiddler's Wife,"

a new burlesque by Frank Hall, was produced Oct. 3 at the Philharmonic Theatre, London. There are three scenes in the piece. They are called respectively Arcadia on the Banks of the River Styx, and Hades. The first is a pretty picture of a rural spot where shepherd's and shepherdesses with the crooks of sport. Here Orpheus and his wife, Eurydice, appear as wandering musicians. Aristæus, an elegant gentleman in a white satin coat, sails in love with the merry musical young lady, and regrets to find that she is married. Presently Jupiter is captivated by this fascinating fair one, and in the most flagrant and fervid manner declares his passion before all his retinue, and to the great disgust of Juno, who, inflamed with jealousy, determines to be revenged on the cause of Jupiter's infatuated conduct. She accomplishes her purpose by making a serpent sting Eurydice's heel while she is sleeping on a verdant bank. Great is the grief of Orpheus, and much sympathy is shown by the numerous gods and goddesses. Mercury takes Eurydice to the Banks of the Styx and Charon, the grim ferryman, takes them across. Orpheus follows his wife to Hades; Jupiter and Juno also appear there. Acting under the direction of Jupiter, Cupid directs an arrow to the heart of Juno, so that she is forced to feel a tender sympathy for Orpheus. Finding herself fallible, she takes a more lenient view of her husband's weakness. In the end Eurydice is restored to Orpheus, and all ends well.

"The Shoals and Quicksands of Youth,"

a two-act drama by William Seaman, was brought out at the Standard Theatre, London, Oct. 4. Two brothers, named Rupert and Arthur, who are the sons of Farmer Rosedale, love Anne Sydney, the only daughter of the proud Squire Charlton Sydney. The lady rejects Rupert, and encourages and subsequently marries Arthur. Hereupon Rupert resolves to have his revenge upon his brother, and does his utmost to effect his ruin. In the carrying-out of his foul purpose he is assisted by Clipper Jim, the village blacksmith, a man of morose and relentless disposition, who owes Arthur a grudge, and Lionel Chiselum, a London swindler. The last-mentioned individual entices the victim to a gambling-house, and by getting him to take and pass forged bank-notes gets him into trouble. Arthur has friends and helpers in Martin Overleaf, a farm laborer, who is afterwards an attendant at the gambling-house, and Jasper Fiddleum, an auctioneer's clerk. Eventually Arthur's character is cleared, his wife's father relents and becomes reconciled to her and himself, property intended for him by an aunt—of which his brother for a time had deprived him—is recovered, and the evil-doers meet with just retribution.

DRAMATIC.

J. P. MOORE of "The Danites" Company, having finished his performance at the Theatre Royal, Coventry, Eng., Sept. 29, proceeded to the dressing-room, and was in the act of washing his hands when suddenly that part of the floor on which he was standing gave way beneath him. He attempted to clutch at a beam across the ceiling, but failed, and fell back head first down the aperture. In the descent he providentially clutched part of the remaining floor with his left hand, and hung in a perilous condition until someone came to his rescue. Had he not clutched the flooring, he must have fallen through onto a flight of stairs and broken his neck. The cause of the accident was the snapping of a four-inch beam (which could be crumpled between the finger and thumb like bread), onto which the flooring, which was in the same state of decay, was nailed. There were four gentlemen in the room at the time—H. G. Clifford, J. Elmore, F. Fisher and H. Granville—and they say it was a miraculous escape.

H. J. BYRON will write the next piece for the Vaudeville Theatre, London, the differences between him and Messrs. James & Thorne having been satisfactorily adjusted.

DION BOUCICAULT was announced to make his appearance at the Adelphi Theatre, London, Oct. 21, in "The O'Dowd," described as "an entirely new study of Irish life and character, designed to add another portrait to the dramatic gallery that contains Myles-na-Coppaleen, Shaun the Post, Kerry and the Shaughraun." Over here it used to be called "Daddy O'Dowd."

E. A. SOTHERN was at last advices still sojourning at Brighton, Eng., and was slowly convalescing.

MISS ADELAIDE NEWTON has been united in marriage to J. G. Mudie, who has been playing the Marquis in "Madame Favart" in the English provinces.

"L'ABBE DE NOLL," a new fairy extravaganza by MM. Mortier, Leterrier and Vanloo, was produced at the Porte St. Martin, Paris, Oct. 6.

A NEW VERSION, by Robert Reece, of the burlesque of "The Half-crown Diamonds" was brought out at the Imperial Theatre, London, Oct. 2, and is highly spoken of.

MUSICAL.

IT IS STATED by *Le Voltaire* that after her Parisian season next Spring Madame Patti will come to America, in order to repair the breach made in her fortune by the purchase of her almost regal domain in Wales, which cost something like $400,000.

"BILLEE TAYLOR" is the title of a new comic opera by H. P. Stephens and Edward Solomon, which is to be produced at the Imperial Theatre, London.

MRS AYNSLEY COOK, the well-known vocalist and actress, whose death in London, Eng., Oct. 6, has been already reported, was seized with illness after taking a sea-bath at Brighton Sept. 28, and, returning to London soon afterwards, was never able to leave her bed.

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ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications to

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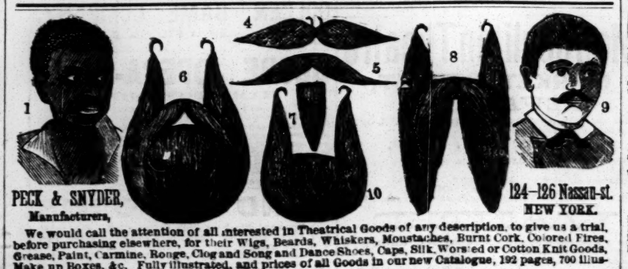

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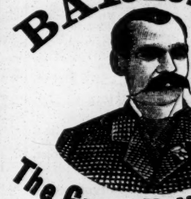
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